

LIBRARY OF CONGRESS.

Chap. Copyright No.

Shelf TT 750.

M 3

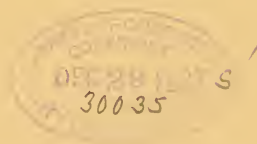
UNITED STATES OF AMERICA.



OUR HOMES;

HOW TO BEAUTIFY THEM.

ONE HUNDRED AND FIFTY ENGRAVINGS.



NEW YORK:
O. JUDD CO., DAVID W. JUDD, PRES'T.
751 BROADWAY.
1888.

TT750
.M3

Entered according to Act of Congress in the year 1887, by the
O. JUDD CO.,
In the Office of the Librarian of Congress, at Washington.

1263144

PUBLISHER'S PREFACE.

THE taste for beautifying homes has steadily and rapidly developed during the past ten years. The Centennial Exhibition (1876) with its exhaustless art treasures gave a decided impetus to this taste, while the teachings of Ruskin, Eastlake, and Morris have tended to refine and educate it. The introduction of Japanese articles of vertu has likewise among other causes given a decided impulse to decorative art in the United States.

It is not alone the mansions of wealth and luxury which have experienced the results of this decorative advancement, but the humble homes everywhere through the land reveal the beautifying touch of taste and skill.

This volume aims to aid those who desire to ornament, decorate, and beautify their homes with the labors of their own handiwork. It contains suggestions and directions for such household adornment as can be made in spare moments, requiring merely good taste and skill.

TABLE OF CONTENTS.

CHAPTER I.

	PAGES
Walls and Wall Decorations.	7-32
Treatment of Walls; Wall Shelves and Cabinets; a Corner Cabinet; Pictures and Hanging them; Picture Frames; Whisk-broom Holder; Fans, Feathers, and Foliage; What to Do with the Clock; Fan-screen for Piano; Brackets; Receptacles for Newspapers; Match Receivers; Dangle Boards for keys, etc.; A Photograph Receiver.	

CHAPTER II.

Carpets, Curtains, and Drapery.	33-52
Selecting Carpets; Making Rag Carpets; Window Shades and Curtains; Window Lambrequins; Mantel Lambrequins; Deck Mantels; Portières or Doorway Curtains; Table and Piano Covers; Chair Tidies.	

CHAPTER III.

Hand-made Decorative Furniture.	53-76
Pretty and Comfortable Chairs; Ornamental Chair-backs; A Decorated Milking stool; Ebonizing and Staining Wood; Home-made Couch; Decorative Tables; Desks and Book-shelves; Foot-rest and Step; Transforming an old Wash-stand; New use for Peach Baskets; Group of Home-made Adornments.	

CHAPTER IV.

Screens, Plaques, and Panels.	77-93
Screens for General Purposes; Home-made Plaques; Lamp Shades and Screens; Decorative Panels; A Match Scratch.	

CHAPTER V.

Decorations of Flowers and Plants.	94-108
Arranging Flowers for the Home; Plants in Windows; Floral Awnings; The Ivy as a Decorative Plant; Dried Grasses and other Plants.	

CHAPTER VI.

	PAGES
Dining Room and Table Decorations.....	109-118

Tray Cloths for the Table; Teapot Coseys; Decorations for the Table; To Keep the Pitcher Cool.

CHAPTER VII.

Fitting up Bedrooms.....	119-152
--------------------------	---------

Our Sleeping Rooms; Handkerchief Pillow-sham; Design for a Hop Pillow; Pincushions for Toilet Table; Bedroom Toilet Set; Home-made Rugs; A Worsted Lamp Mat; Home-made Toilet Table; Japanese Card-receiver; Mirror Decorations; Ornamental Towel-rack; Screens or splashers; Fancy Toilet Set; Wall Bags and Pockets; Cases for Shaving-papers; Handkerchief Sofa-pillow; Closets and Wardrobes; A Picturesque Bedroom; Slipper-cases; Smokers' Articles.

CHAPTER VIII.

How to Make the Kitchen Pleasant... ..	153-158
--	---------

Tidy Wood-boxes; Pockets for Dust-cloths; Ornamental Rag-bag; Clothes-pin Apron; A Record Cushion; Receptacle for Soiled Clothes.

CHAPTER IX.

Christmas and Easter Decorations.....	159-176
---------------------------------------	---------

Dressing the Home for Christmas; The Christmas Tree; Home-made Christmas Cards; Easter Decorations; Decorated Easter Eggs; Decorations for Valentine's Day.

CHAPTER X.

Hints for Decorative Work.....	177-198
--------------------------------	---------

Fancy Work for Ladies; Making Paper Flowers; Smyrna Rugs; Pattern for Canvas; Some Fancy Stitches; Drawn Work for Decorations; Scroll Sawing; Line Carving in Wood; Embroidered Monograms; Lava Work, or Vesuvium; Decorated Baskets; Carriage Robes.

OUR HOMES; HOW TO BEAUTIFY THEM.

CHAPTER I.

WALLS AND WALL DECORATIONS.

TREATMENT OF WALLS.

THE usual material for inner walls is plaster, either hard-finished or left in the rough coat. A hard-finished wall, glaring white, imparts to a room a cold, unhomelike aspect, which cannot be wholly overcome by any amount of decoration. A lime wash, renewed once a year, is a healthful and wholesome finish, but it is no less so if also made agreeable to the eye by being tinted with dry color. Rough-finished walls are treated in the same manner. There are ways of preparing these washes, using dry colors in them. The lime is slaked very smooth, and thickened with smooth flour paste, adding salt. It does not rub off, nor peel, like kalsomine, nor does it perceptibly alter the rough surface of the wall. When kalsomine is used, the wall, if an old one, must have all the loose lime well scraped off, and be sized thoroughly with glue-water, before the wash is applied. Kalsomine is made of glue, Paris white, and dry color for tinting. In selecting tints for parlor, sitting-room, and bedrooms, delicate or warm neutral tints should be preferred; especially avoid cold colors. A very little yellow ochre, with a little Indian

red, burnt umber, or burnt sienna, will produce a variety of tints, as little off white as desired, which give the room a warm, pleasing look to the eye, and bring out and harmonize colors of carpets, curtains, portières, and furniture. Many are fond of dark, strong colors, especially for halls, dining-rooms, and libraries. Here, instead of light buffs, warm drabs and other pale tints, the colors may be reddish brown, maroon, golden brown, olive, steel-blue, or green. Some gilt introduced with these adds very much to the effect. Not long ago, painted walls were much used; when flat-finished, that is, entirely without gloss, the effect was pleasing, but the walls were hard to clean, as many paints looked clouded when water was applied to wash them; whereas, coated with a paint which formed a smooth, glossy surface, that could be cleaned by being washed or wiped off, it was cold, hard, and pleasing to no one. They are rarely seen in these days, when more attention is paid to æsthetic effects.

Paper is, after all, the favorite wall-covering. There is such an almost infinite variety of color and style to select from, that nothing is a surer indication of either natural or cultivated good taste than their proper choice. It is well to bear in mind that the paper of a room need not be all of one pattern. Some pleasant effects are produced by what is called a "dado"—like an old-time wainscoting—of a different pattern, and sometimes of darker shades of the same color as the paper of the rest of the wall. The old-fashioned simple narrow borders have been deepened into friezes, for high rooms, twelve to eighteen inches in depth. These should not be dark, as they have the effect of lowering the ceiling; but if light, and, where appropriate, some gilt is introduced, and if not too broad, a room can be made to look much higher. Another important fact for economical people is that the æsthetics of wall-paper is quite inde-

pendent of its price. Many of the cheapest papers have delicate tints and pretty, inconspicuous figures, and work in admirably with pleasantly contrasting dados and friezes. Glaring contrasts in color and large patterns should be avoided. Neutral tints which harmonize and blend agreeably with the furniture and carpets are the most desirable. Rooms with low ceilings appear higher if the paper has vertical stripes.

In some modern houses, beautiful effects have been produced in certain rooms by a revival of the ancient custom of using tapestry hangings. Anything suitable for this purpose used to be very costly, but now there are draperies of all prices. Furniture sateens, moreens, brocades, and even ingrain carpets have been used. When walls are to be treated in this way, they should have strips of wood attached to them wherever it is necessary to tack the material. Where figured goods are used, care should be taken to match the figures, and to have a border of some suitable material at the ceiling. In libraries, dining-rooms, or halls, a wooden wainscoting of hard wood is used, with the material put on plain or in box-plaits above. As a general thing, however, tapestry is not desirable in a house, and, if used at all, it calls for the exercise of a high degree of taste and skill, and requires constant care to keep its folds free from dust. It is very easy to overdo the matter of drapery in a house, and plain walls are preferable to an unskillful use of hangings.

WALL SHELVES AND CABINETS.

Hanging shelves for books or other articles are very convenient in the sitting-room, dining-room or bedroom. They are readily removed when the whitewash or paper on the wall is to be renewed. Hanging shelves may be made very cheaply of walnut, maple or birch, half an inch thick. Each shelf is to be twenty inches to two feet

long, rounded at the two front corners. A hole is bored through each corner for the supporting cord. The twisted white wire cord is much stronger and more reliable than string of any kind. Pieces of board the same

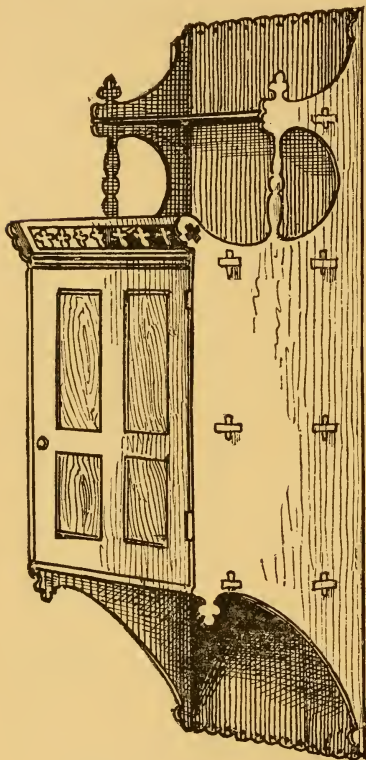


FIG. 1.—A WALL CABINET.

thickness and width as the shelves are cut as long as it is desired to have the shelves apart. Then one end of the wire cord is put down through a hole in the lowest shelf, brought up through the opposite hole, and drawn through until the middle of the cord is left under the bottom of the shelf. The other cord is secured likewise, and additional shelves are then strung on, the short pieces are set up between the shelves to support them, and the whole is suspended to the wall by a strong screw, or, what is much better, a screw-hook made for the purpose. If it is desired to impart a more decorative character, fringes or lambrequins may be attached to the front edge of each shelf, or a curtain hung from the top, to fall over the whole.

A more permanent arrangement is the wall cabinet,

shown in Fig. 1. It is made of walnut or other wood, three eighths of an inch thick. Length of back and sides thirty inches, width of sides seven inches. Length of shelves twelve inches, with shoulders one inch long and one inch wide, having slots cut for pins, Figs. 2 and 3. The shelf above is four inches wide, with slots like the others. Ornament over the door two and a quarter inches wide.—The door is in one piece, sawed in panels with strips screwed to back to strengthen it and hold glass. One light of glass, ten by twelve, placed on back of the door is much more convenient than several small lights, and equally as good. All is fastened together by the



FIG. 2.—ORNAMENT ABOVE DOOR.

wooden pins, except the back to door.—To lay out the ornamental pattern, cut a card or small piece of paste-



FIG. 3.—FORM OF SHELF.

board in shape of an acorn or leaf and mark around it; the designs will then be all alike.—The size may be changed to suit taste or convenience.

A CORNER CABINET.

The cabinet shown in Fig. 4 can be made very ornamental. The case is of black walnut, with panels of light wood. Wild roses are painted on one panel, and rushes on the other. There are three shelves to hold vials.

Below is a drawer for court-plaster, pieces of linen, string, etc. A lambrequin of velvet, embroidered and edged with fringe, gives a handsome finish to the cabinet, while the top can be used as a shelf for a vase or other ornamental object. The lamp may be kept there during the day.

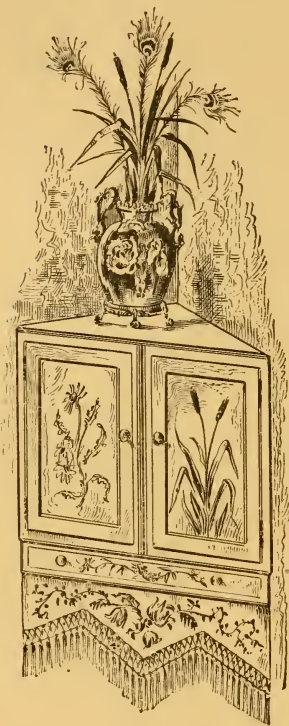


FIG. 4.—CORNER CABINET.

PICTURES AND HANGING THEM.

No other wall decoration ministers to a refined taste as much as plenty of good pictures. Some one has said that “pictures are windows through which one looks out into the ideal.” In these days of really excellent engravings and prints at low prices, all can afford to have them. The arts of wood- and photo-engraving have attained such a high degree of excellence, that pictures are cheaply produced by those processes which are well worthy of a place on the walls of refined homes. Chromos of the style of fifteen years ago are little seen in the market except as “premiums.” They have been largely supplanted by really beautiful colored prints, not made to imitate oil-paintings on canvas, but sold for just what they are.

To produce a decorative and pleasing effect, pictures must be hung symmetrically. In paintings or colored

prints, violent contrasts of tone should not be brought



FIG. 5.—FRAME OF WOOD MOULDING.

near together. If a picture in which blue, green, or silver-gray is the prevailing tone is hung beside another in

glowing reds and yellows, a discordant effect is produced, injurious to both. As to size, the largest should be given a central position, with the smaller grouped tastefully around it. A very common mistake is to hang them too high: artists call it "skying" them. It is usual to hang them so that the tops shall project forward, otherwise there is a glaring reflection which strikes the eye and prevents the picture being seen. This is done by placing the screw-eyes in the back of the frame low enough to obtain the right angle.

Picture mouldings have largely replaced the old-fashioned spikes with movable heads. These mouldings are made of walnut, ebonized, or other wood, with or without gilt beads, or in all gilt. They are firmly fastened to the wall near the top, unless the ceiling is very high, in which case they are fastened just below the frieze or border. Hooks which fit these mouldings are sold by all dealers in picture-frames and paper-hangings. Twisted wire cord is much stronger and more durable than the strings formerly used. It comes in silver or gilt, of various thicknesses. It is best to use the smallest size compatible with the weight of the picture which it is to support.

PICTURE-FRAMES.

An oil-painting looks best in a gilt frame, but even for them a costly and elaborate moulding is not indispensable. Very handsome frames are made of ash or chestnut, covered with Dent's gold paint; but in this case a light beading of burnished gilding next to the picture greatly improves the effect. Oil-paintings require heavier frames than other pictures. Colored prints and engravings have wide margins, and a light inconspicuous frame shows off the picture much better than a more conspicuous one. Whatever the picture may be, the frame should not only be sightly in itself, but ought also to

harmonize with its surroundings. A frame may be made at home by the exercise of taste and skill, which will go farther to make a home attractive than a gorgeous and costly gilt moulding. Fig. 5 shows a plain wood moulding such as can be made by any person "handy with tools." The material is about an inch thick, and may be of walnut, maple, poplar, birch, or any handsome wood, oiled and rubbed down on the

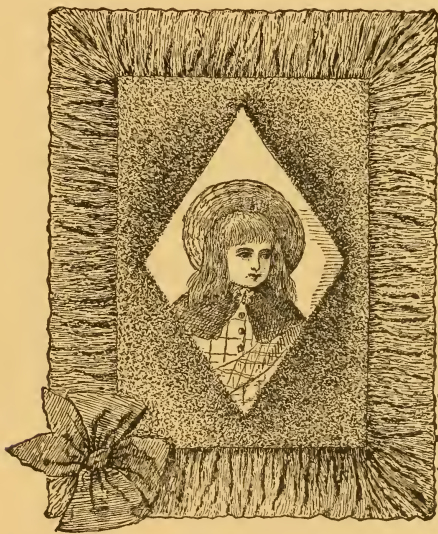


FIG. 6.—FRAME OF PLUSH AND SATIN.

grain, or of pine covered with bronze-powder. Sprays of twigs and foliage are painted across two of the corners in rather subdued colors.

A frame suitable for photographic portraits or small bright pictures is shown at Fig. 6. The frame is made of pine covered with satin ribbon, shirred on the edges and fastened with small tacks. The panel is of stout

junk-board cut to fit the inside of the frame, with an oval or diamond-shaped opening to receive the picture. The panel is covered with plush, garnet, seal-brown, or old gold in color, to harmonize with the satin, fitted smoothly, and turned in at the opening. This is backed by a similar piece of pasteboard, to which the picture is fastened, with glass over it. After all is put together a sheet of stout paper pasted over the back will hold all together and exclude dust.

The horseshoe frame, Fig. 7, is a very neat style for



FIG. 7.—HORSESHOE FRAME.

small pictures. The horseshoe is sawed of pine board in two equal pieces, each piece making half the frame. They are glued together at the top, and the whole covered with plush of any suitable color. A panel of pasteboard is cut an inch larger than the opening in the shoe, the opening cut for the picture, and covered with vel-

vet. This piece is tacked on the back of the frame. The nail-holes in the shoe are imitated with bits of the dark velvet glued on. The back is covered with muslin, and screw-eyes are placed in it, through which to run a cord

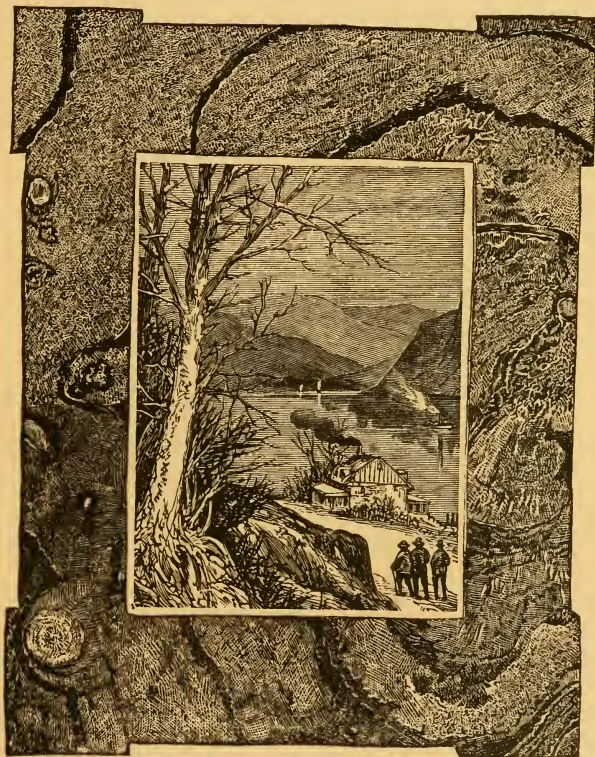


FIG. 8.—PICTURE-FRAME OF FUNGUS.

to suspend it by. The picture and glass are fastened in the centre, the panel of velvet ornamented with some natural grasses, and a butterfly fastened. A little glue

on each stem will keep them in place, thus making the arrangement complete.

A fungus frame, Fig. 8, is one of the richest in its effect that can be made, and looks well in almost any situation. The fungus used is the kind known to science at *polyporus*, and is found on old trees, living or dead,



FIG. 9.—POLYPORUS FUNGUS.

as shown in Fig. 9. There are many varieties, each one having a color of its own, when cut transversely across the pores. Those found upon the hemlock are of various shades of brown; those growing upon the beech and maple are also brown, but generally of a lighter shade; while those taken from the birch are, in color, buff of various shades. The grain of the birch

fungus is very beautiful; it resembles, in a marked degree, the grain of veneering sawed from the large knots or excrescences grown upon forest birches, which equal in beauty the French walnut. The fibre of this fungus is less woody, and more cork-like, than the others. The frames are made by sawing off the lower side of the fungus, and then cutting it into thin slices. Unless one piece can be found large enough for the frame, smaller

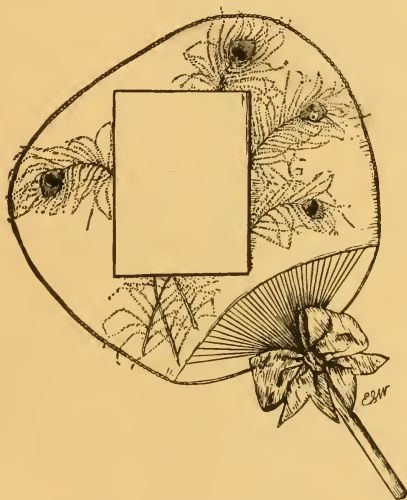


FIG. 10.—FAN FOR PHOTOGRAPHS.

pieces are glued upon a pine frame, care being used to match the pieces so neatly as to conceal the junction. This kind of fungus may be largely employed in decorative work of various kinds.

A novel receptacle for a photograph is made of a Japanese fan, as shown in Fig. 10. For an imperial picture, a fan of the ordinary size will be needed. Cut a square or oval opening in the centre of the fan, and

cover it on the outside with light blue or bright red satin. Select a few small peacock-feathers, and sew on the fan as seen in the engraving, cutting them in two where it is needed. Baste a lining of silesia on the other side, and overhand the edges neatly together around the opening, but not the outside edge. Cut a fan out of card-board of the same size as the body of the one already covered. Cover it on both sides with silesia, and overhand the two together, leaving a space large enough at the top to slip in the picture. Finish the fan on the edge with a gold cord ; having tied a bow of satin ribbon of some pleasing shade of color on the handle, sew two small brass rings on the back to hang it up by.

FANS, FEATHERS AND FOLIAGE.

Japanese fans are largely employed as wall decorations. They are very cheap, and when arranged with taste and skill are very effective in giving color and brightness to a room. No specific directions can be given as to their arrangement, for good taste must govern in this as in other matters of home decorations. It is well to arrange them in shadowy angles and other places, then study the effect and make such changes as suggest themselves until the desired result is produced. Peacock's feathers, used sparingly, also form very handsome and showy decorations. Autumn leaves when properly prepared and arranged retain their bright, rich colors for a long time, and are very serviceable. When first gathered they should be pressed with a hot iron between two sheets of soft paper to expel the moisture or they will wrinkle and curl in drying. A very thin coating of paraffine or wax is sometimes given. The leaves are arranged according to their individual character. Maple and similar broad leaves look well in masses; the brilliant crimson leaves of sumac should be mingled with paler colors, and a fine

effect is produced by stringing together the sprays of Virginia creeper, and arranging them in graceful festoons and wreaths over and between windows. Wax leaves and flowers are sometimes employed in a similar manner, but they require much attention to keep clear of dust.

WHISK-BROOM HOLDER.

To make the holder for an ordinary whisk-broom shown in Fig. 11, cut a piece of pasteboard seven and one half

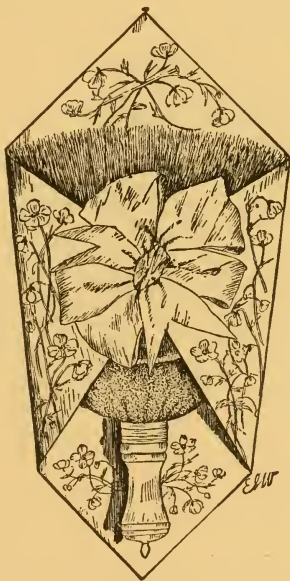


FIG. 11.—WHISK-BROOM HOLDER.

inches square, and cover it on both sides with silk, or satin, if it is to be painted. A very pretty cover can be made of figured satin or cretonne for every-day use. Fold it as shown in the engraving, and fasten a bow of

satin ribbon on the front, to cover the place where the two corners join.

WHAT TO DO WITH THE CLOCK.

A very neat device for a pretty mantel clock is shown in Fig. 12. The shelf and cabinet are made of three-eighths inch walnut or other hard wood. The back and sides are twenty inches long; the door ten inches square. The shelf is fourteen inches long and five inches wide. A lower shelf, nine and a fourth inches long and four

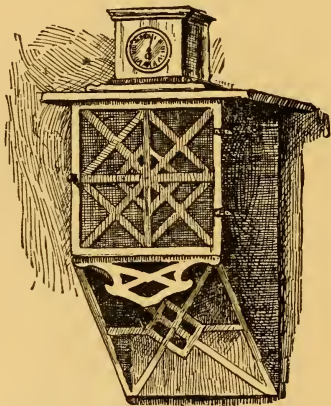


FIG. 12.—CLOCK-SHELF AND CABINET.

inches wide, is inserted just at the lower edge of the door, and forms the bottom of the cabinet. As will be seen, the shelf is supported by the upright pieces, whose lower ends are slanted off from the bottom of the cabinet. Such an arrangement would be available only in case the clock possessed some beauty of its own. But the plainest and most inartistic style of clock may be

made to assist in decorating the room, by means of an old cigar-box covered with plush. Cut a hole in the bottom of the box, large enough to admit the face of the clock, cover the box neatly with plush, cut the opening in the plush an inch smaller than the one in the box, slash it around, and draw it through, and glue it to the inside of the box. The lid should be covered separately, and fastened on the box with small hinges, or by means



FIG. 13.—ANOTHER PATTERN.

of pieces of muslin glued on the inside, to serve as hinges. Fasten the clock securely in the box. The vine may be either embroidered or painted; if embroidered, it must be done before the covering is put on. Cover a small shelf for the clock with the same material, and finish it around the edge with fringe. Fig. 13 shows another pattern for the plush cover. A neat bow of satin ribbon is added in one corner.



FIG. 14—RACQUET. mounting the clock and thermometer, and at the same time forms a pretty adornment for the wall.

BRACKETS.

There are few accessories to a well-furnished room which combine a greater degree of beauty and utility than tasteful brackets. They may be made either of walnut or other hard wood, oil-finished, or of common pine concealed by drapery, and held in place either by screws suspended by screw-eyes in the shelf, or screw-hooks in the wall. Fig. 15 shows a very neat design for a corner bracket. The shelf may project twelve to eighteen inches from the inner corner, with rounded front. The cover may be of felt or other suitable material. Cut one piece for the top two inches larger than

the board, so that it can be tacked down over the edges. Cut a straight piece, ten to twelve inches deep, according to the size of the bracket, and long enough to go around its front. Trim this piece with a band of a contrasting color about two and a half inches wide; finish

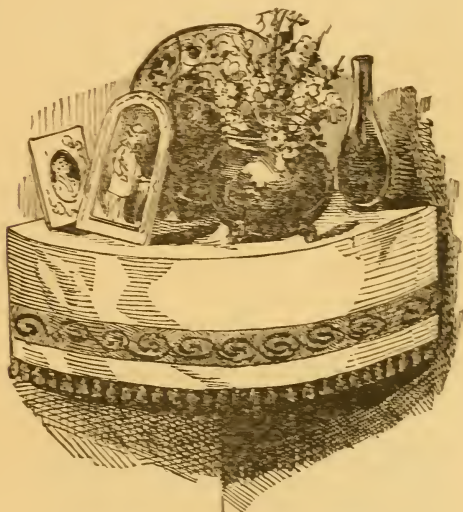


FIG. 15.—A CORNER BRACKET.

the lower edge with fringe, and seam the two pieces together. Dark red felt, with a band of deep gray or brown plush, makes a pretty cover. The good part of a worn-out coat can often be used. Many kinds of gray or brown cloth are very good on the wrong side, after the right side is quite worn and faded, and by cleaning and pressing it may be made to look almost as well as new cloth. A band of embroidered canvas may be used in place of the plush, or some pattern may be worked di-

rectly on the stuff. Lambrequins similar to patterns shown elsewhere may also be used.

A very quaint bracket is made with a pair of polished horns for support. The base of each horn encloses a block of pine, which is first cut to fit neatly into the horn, and is then screwed to the board which forms the back of the bracket. The shelf is held in place by screws through the back into the rear edge, and one screw running through it into each horn. This style of bracket is peculiarly suitable for a library.

FAN SCREEN FOR PIANO.

A novel drawing-room decoration is shown in Fig. 16. It is an immense fan, at least three feet across, formed of peacock feathers, to be placed behind a piano or organ. If the latter, it is made the full length of the in-



FIG. 16.—A PEACOCK PIANO FAN.

strument. Cut a half-circle from heavy book-binder's board, and cover both sides with dark green cambric. On this arrange the feathers, using the largest for the outer edge; sew them firmly and regularly to the foundation, and finish with a large double bow of bright satin ribbon without ends. It is then tacked to the wall with small nails.

MATCH-RECEIVER.

The receptacle for burnt ends of matches, shown in Fig. 17, is made of a small tin dipper with upright handle, such as is used by milkmen. Cut a piece of black cloth the width of the cup, and long enough to fit snugly around it. Baste points of yellow felt on it, and then work them with black floss; work the black points with yellow, and sew it around the cup. Make little tassels of the black floss, and attach them at each yellow point. Cover the handle by cutting two pieces of the black cloth a seam's width wider than the handle, trim the front as seen in the engraving, and sew the pieces together on one side in a seam, and overhand the other side together after basting them around the handle. Tie a bow of yellow satin ribbon through the ring by which it is suspended, at the top of the handle.

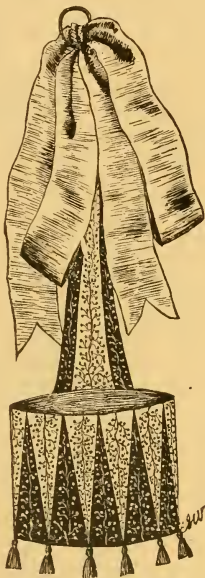


FIG. 17.—MATCH-RECEIVER.

DANGLE-BOARDS FOR KEYS, ETC.

There are many very neat devices for hanging keys, button-hooks, and similar small articles. The one shown in Fig. 18 is made of an ear of corn. It is first given two coats of varnish, and when the second one is just dry enough to acquire the right "tack," it is covered with gold-leaf or bronze-powder. Five brass hooks are then screwed into it, bows of bright-colored ribbon are tacked on the ends, and also a piece of the same is used to hang it up by. Another way to make these articles is to saw a padlock or horseshoe out of a piece of cherry

or walnut wood, oil and polish it, and screw in the hooks.

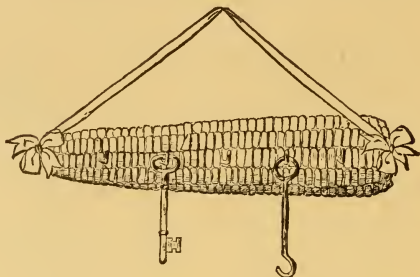


FIG. 18.—ORNAMENTAL EAR OF CORN.

A bow of ribbon is tied on each side of the padlock. Another form, shown in Fig. 19, combines a key-

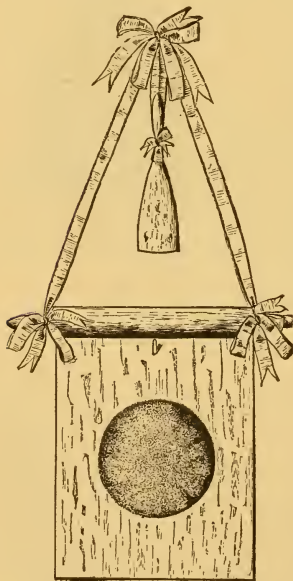


FIG. 19.—ROLLING-PIN WATCH-CASE.

board and watch-case. It is made of a toy rolling-pin, potato-masher and a piece of half-inch pine board. A hole is sawed in the board, half an inch larger in diameter than the watch it is to hold. Cut away the lower half of one side of the rolling-pin, so the board can be tacked to it. The upper part of the pin being left round, it will keep the board and watch from contact with the wall. Gild the board, rolling-pin, and potato-masher, or, if preferred, they may be covered with plush. Cut a piece of plush an inch larger than the opening in the board, and tack it on the back over it. Screw a brass hook into the board, upon which to hang the watch-chain. The potato-masher

has three screws in it upon which to hang keys, button-hook, etc. Tie a bow of ribbon on each end of the rolling-pin, and another bow at the top of the ribbon on which it is suspended. The masher is suspended by a similar ribbon.

A PHOTOGRAPH-RECEIVER.

The hanging receiver for photographs seen in Fig. 20 is made of dark-brown plush, with forget-me-nots embroidered in light blue. First cut out the foundation or back, which should be of heavy pasteboard, seven and a half inches wide, and as long as desired. It can be half as long again as in the engraving. The pieces for the outside are seven and a half inches wide, the top cut in squares measuring an inch and a half each way, and long enough to lap over one another. The forget-me-not spray on the top of each piece should be embroidered before it is covered. Baste the plush neatly on the pasteboard, and line it with light blue silk or silesia. When all the flaps are finished in this manner, sew them firmly to the plush-covered back. If the sprays are painted instead of embroidered, it can be done better after it is all finished. Fasten the top to a brass banner-rod, and hang the receiver with a light blue silk cord.

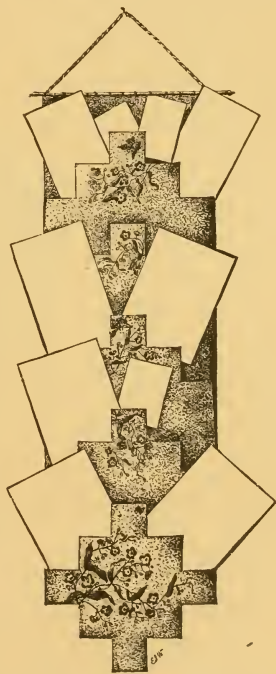


FIG. 20.—A PHOTOGRAPH-RECEIVER.

RECEPTACLES FOR NEWSPAPERS.

It is presupposed that newspapers are taken in every family, and there is almost a necessity for some accessible place to keep them off the tables. Many very pretty articles for this purpose are offered in the market, but far handsomer ones can be made at home. A portfolio-shaped wall-pocket may be made of heavy junk-board. Cut two pieces eighteen inches long and twelve inches wide for the back, and two pieces the same length and ten inches wide for the front. The back pieces are covered with gray linen, and sewed or bound together. The inner piece of the front is also faced with linen. The outside piece is covered with bronze-green felt, with corners of a darker shade, worked on with feather-stitch in black silk floss. The bands are of darker shade, worked with bright colored silks in various hues. The band is fastened on the front with "blind stitch." The long stitches which go across from one edge of the band to the other are of bright yellow brown; the shorter stitches which cross them are of dark red and light blue, and the stitches which extend outwards from the edge of the band are of black and pink silk. The bands are put on before the felt is attached to the pasteboard. After the two front pieces are put together, the back and front are sewed together along the bottom, and a cord is attached to the front piece near the top, taken through two holes in the back, and fastened. Three brass rings are firmly sewed to the upper edge of the back, by which the rack is hung against the wall.

A quite unique and ornamental bellows-shaped rack is shown in Fig. 21. The front and back are sawed out of a strip of half-inch pine board. The body part measures twelve by fourteen inches; the handles and tip are made in proportion; the tip is on one piece only, painted black or made of hard wood ebonized.

The front piece is covered with plush, drawn smoothly over it and tacked on the back; a piece of muslin, the color of the plush, is cut half an inch larger than the board, the edges of it are turned in, and it is overhanded on the plush. The back is covered on both sides with the muslin. A ring is fitted into a groove in the back handle, and held by a piece of leather tacked on. Pieces of broad satin ribbon are tacked on the front, and tied diagonally across it in a bow, a

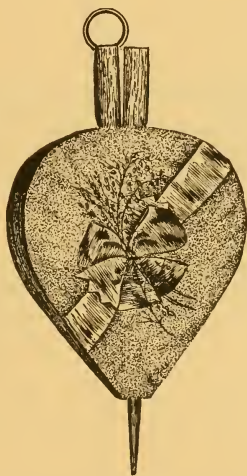


FIG. 21.—BELLOWS-SHAPED NEWSPAPER RACK.

little below the centre; some dried grasses and grain are stuck through the bow. The back and front are joined with pieces of the plush, lined with the muslin, cut fan-shaped, and plaited in each side to appear like the leather of a bellows. They are tacked to the edges with brass nails.

A pretty and serviceable receptacle for newspapers and magazines may be made of an ordinary wire broiler,

Fig. 22. Break or cut off one handle, wind wide silk or satin ribbon all around the frame, and cover the remaining handle. Then braid ribbon of another color in and out, across the wires of the front part, and the sides leaving the remainder plain. Pull the ribbons tight

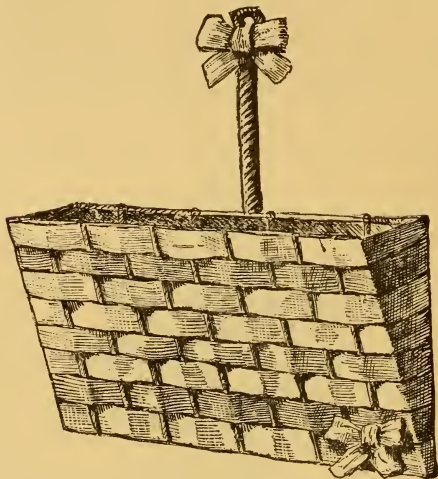


FIG. 22.—PAPER POCKET OF WIRE AND RIBBON.

around the corners at the bottom, and as they are worked upwards, gradually leave them looser so as to form a wedge-shaped pocket. Fasten a bow made of the same ribbons to one side of the front, and another over the ring on the handle.

CHAPTER II.

CARPETS, CURTAINS AND DRAPERY.

SELECTING CARPETS.

A CARPET is like the background of a picture, it brings into effect the whole. Styles for carpets have entirely changed within a few years. Patterns in huge bouquets of impossible flowers used to be seen almost everywhere; now a very small, set figure, so small as to look almost like a plain color at a little distance, is in better taste.

A very good modern fashion is to have a bordered carpet or rug, considerably smaller than the room, leaving a broad margin on all sides, next to the walls. This margin is either stained to imitate black walnut, painted some appropriate color, or covered with marqueterie wood-carpeting or some substitute. The wood-carpeting is made in very beautiful patterns, and is extremely durable, but the first cost is considerable. A very good substitute is made by covering the floor next to the walls with thick building paper, glued down. Then wall-paper of some suitable pattern is pasted to this. The patterns printed in imitation of oak, walnut or other woods are the most suitable. The stripes should not run lengthwise of the margin, but at right angles with the wall, and mitred at the corners of the room. When the paper is thoroughly dry it is sized with two successive coats of clear starch. When the starch is dry, it is given two or three coats of shellac varnish.

An arrangement of this kind, which admits of removing the carpet as frequently as necessary for cleaning it and the floor, is far more cleanly and healthful than to

have a carpet nailed to the floor and only removed for cleaning once or twice a year, when dense masses of dust have accumulated beneath it. If a tidy housekeeper could see through the carpets the amount of dirt covering her floors, she would be horrified. Besides, clouds of dust arise at every sweeping and poison the air for those who breathe it. No one who has once tried covering only the middle of the room with a carpet or rug would go back to the old untidy way.

MAKING RAG CARPETS.

Ingrain and other carpets are now in the market of such pretty patterns and low prices that rag carpets are much less popular than formerly. Yet making them has not been relegated to a place among the lost arts. Rag carpets supply to many families comforts otherwise unattainable; they are durable, and the preparation of the rags is a work for odd moments, and one which may often serve to keep children busy and amused.

Such carpets turn to useful account many a fragment which would otherwise be thrown away, old furniture covers, garments, etc., without strength enough for any other good purpose. Cotton, woollen, or silk come into play equally well, if they are barely strong enough to be cut and wound into balls. Half an inch wide is the general rule, a little wider if rotten or very thin, and narrower for thick woollen stuff. The narrower they are cut, the further they will go in making length, of course at the expense of thickness. A pound of rags to the yard is the general calculation, though one of the nicest carpets of the kind is a yard and three quarters to the pound. For warp, bale cotton No. 6, containing thirty hanks to the bunch, is best, though No. 7 will answer and goes further. The weaver's allowance is two hanks to the yard for nearly yard-wide carpet, but two hanks

should be allowed for cross-threads. Two bunches of No. 6 will therefore make twenty-eight yards of woven carpet, and of No. 7 forty-four yards. Warp doubled, and not twisted, will be found to wear best.

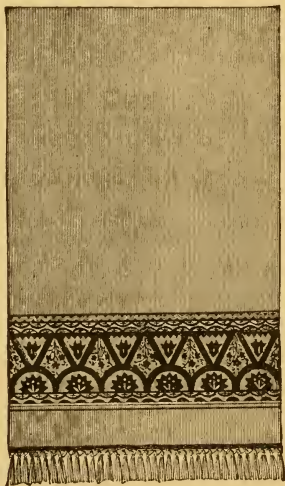
Here is an important point for the inexperienced. In weaving, have a shuttle filled with the warp cotton and weave in two threads between the strip of rags. It will greatly strengthen the carpet, and if the warp is of fresh strong cotton, the carpet will wear until one is perhaps tired of it, or rich enough to buy a more costly one. It is questionable, however, whether any other carpet ever gives so much real pleasure as the rag one which was the result of one's own contrivance and patience.

To color the warp, divide it into two equal portions, and with a twenty-five-cent package of logwood, dye half black, using as a mordant a little copperas and blue vitriol. Dye the other half with copperas, afterwards washed out with weak lye. Have it put on the loom in strips not over four inches wide; check it with the filling as tastefully and systematically as possible to form exact squares with the warp stripes. Or the warp may all be dyed with copperas and the filling arranged in transverse stripes. All the old flannel and white pieces may be put together and dyed to make the carpet brighter. A simple way of dyeing beautiful red colors is to get fifteen cents' worth of red aniline from the drug store, tie it in a thin muslin bag, soak it in cold water to be afterwards added to a large kettle of hot boiling water in which a tablespoonful of alum is dissolved. Wet the pieces well and dye as much as your kettle will conveniently hold. This dye will keep and may be used more than once. Green and blue aniline are first dissolved in a little alcohol, and then used the same as the red. In the country, walnut bark and the nut-shells, red oak, pine and walnut bark, or sumac berries, are used, in each case dipping the fabrics in lye afterwards to set the

coloring matter. Another style of carpet, the so-called hit-or-miss, is certainly easier to manage, viz. : have no design or stripe or check, but with the warp dyed any good serviceable color, weave in the pieces of all colors sewed together in such a way as to diversify them as much as possible. This has an effect somewhat similar to what is seen in *chêne* goods.

WINDOW SHADES AND CURTAINS.

The curtains and drapery of the windows play a very important part in the general effect of a room. For windows which are not supplied with inside blinds



there are shades mounted on automatic rollers. Shades are now rarely white, but tinted, either gray, cream, or old-gold color. They should never be of a very deep shade. Many use red for the dining-room, but that color is better suited to some public place. A fringe about two and one-half inches wide finishes the bottom.

A window shade of plain Hollands may be much improved by the decoration shown in Fig. 23. It is simply a band of handsome wall-paper bordering, pasted on a few inches from the hem on the bottom of the shade. Cotton fringe, the color of the shade, is stitched across the bottom. The plain Hollands, in delicate tints, are more used now than ever before. It is very

FIG. 23.—ORNAMENTED SHADE.

easy to decorate these shades. A pattern is drawn or stamped on, and worked in outline stitch with silk a few shades darker than the shade. Very pretty and simple designs can be formed out of circles interwoven together, drawn by the aid of a tumbler, or other perfectly circular object.

For drapery there are many beautiful and artistic patterns in Nottingham lace, which is low-priced and durable. They may be selected to look so like real lace that they can hardly be distinguished from it. The yellowish tint should be chosen, and in light patterns. Linen scrim, with inserting and edging of guipure lace, is always handsome. Simple cheese-cloth, plain or figured muslin, or cretonne, are all pretty. Heavy fabrics should be used only in large and richly furnished rooms. Lace curtains are looped back with wide satin ribbon, generally white or old gold. For bedrooms the newest curtains are of plain India mull, the same color as the furnishings of the chamber. If blue, they are tied back with pale pink ribbon, and *vice versa*.

The half-curtain seen in Fig. 24 is used where the upper half of the window is stained glass, and the lower half plain. Embroider a piece of pongee for the front of the curtain, with some delicate pattern in bright shades of silk. Line it with the pongee, and finish at the bottom with fringe the color of the material used, and hang it on a small rod with rings. It will work nicely on a stout rod with small brass rings. Very pretty rustic rods and rings are made entirely from natural woods. The rod is of poplar, peeled. Upon the ends are jet-black balls, two inches and a half in diameter, of the singular excrescence found on oaks. The rings are made from the Wistaria vine, which, while green, were wound closely around a section of willow, two inches and a half through. When the vine was thoroughly

seasoned, the coil was sawed across, holes were bored in the ends of the rings, a dowel dipped in glue was inserted, the ends brought together, and secured in place

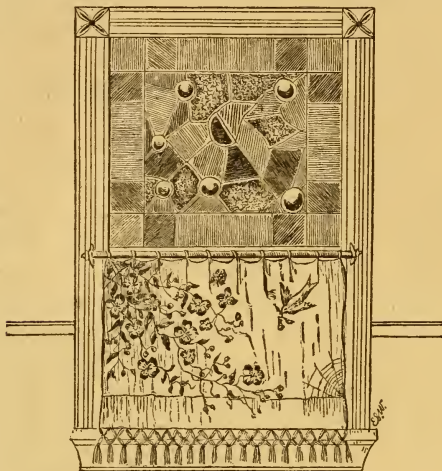


FIG. 24.—A HALF-WINDOW CURTAIN.

by a cord until the glue set. They were then varnished over the bark, and thus completed. The rod is supported by brackets cut from laurel roots.

WINDOW LAMBREQUINS.

The lambrequin represented in Fig. 25 is made of maroon-colored felt, and, when neatly worked, gives a beautiful and rich finish to the window and the room, although in itself it is quite inexpensive. It consists of a strip of felt twenty inches wide and long enough to reach across the window and curtain. Various designs like those shown in Fig. 25 or any other that fancy dictates, are, with sharp scissors, cut out of the felt at irregular intervals. The actual size of one of these designs

is outlined at Fig. 26. Then the felt is lined with pale-blue silesia, which has to be basted under it carefully, to prevent its being shoved in the least degree when outlining the figures, as that would pucker it and mar its beauty. Tinsel cord, with thread to match, is then sewed to the raw edge of the felt, all around the figures,

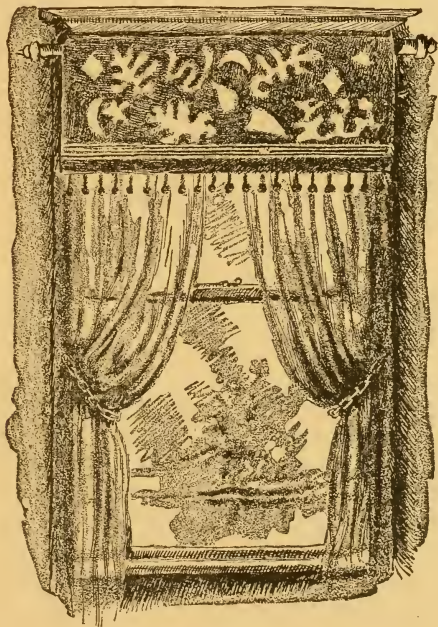


FIG 25.—WINDOW LAMBREQUIN

thus outlining them and fastening the felt to the lining at the same time. Half an inch above the lower edge of the felt four or five straight rows of tinsel cord are sewed across the lambrequin, which is finished with a row of tinsel balls, or ball fringe of the color of the felt. Tinsel cord may be had in gold, silver, copper color

and any other metallic shade. One of these may be

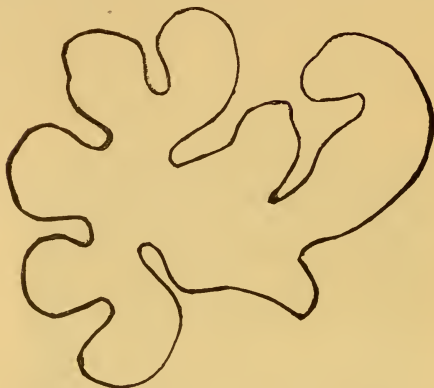


FIG. 26.—ACTUAL SIZE OF DESIGN.

used for the entire work, or a different shade for each design.

MANTEL LAMBREQUINS AND DECK MANTELS.

In many old-fashioned houses are great, bare mantels, painted, like the adjoining wood-work, a funereal black. With a very slight outlay of labor and material, and good taste, these may be made beautiful and attractive. The shelf is covered with a lambrequin, and the lower part of the woodwork, which remains exposed, is painted to match the rest of the room. Mantel lambrequins are a plain scarf across the front, with decorated ends hanging low. There is often, as a background for ornaments above the mantel, a curtain, plain or plaited, of the material of the lambrequin, about half a yard wide, hung upon a rod with rings. This may be of velvet paper, beaded by a narrow gilt molding. Fig. 27 shows a design for a mantel lambrequin. It is made of a soft shade of dead gold, or golden

brown, and peacock blue felt. It is best to have a board made to fit the shelf, or a trifle wider if it should be a narrow one; have small brass hooks on the ends of it, and eyes on the wall, to hold it securely. If the mantel is of marble this is indispensable. To make such a lambrequin, first cover the board with the light felt, by tacking it on with very small tacks. The lower part is cut in panels, as seen in the engraving. A spray



FIG. 27.—A MANTEL LAMBREQUIN.

of flowers, or some little design, is worked in each panel. The spaces between the panels are filled with fringe, made of the blue felt. It is made in this way. A strip of felt, three and a half inches wide, is cut up in slits about an eighth of an inch wide, to within an half an inch of the top, making the fringe three inches deep. Above the panels is a band of the blue material, run through slits, cut in the light felt for that purpose. A daisy, cut out of white felt, and applied on the spaces, finishes the lambrequin. To fasten it on the board, so that the tacks will be invisible, tack it on the wrong side and turn it over.

A pretty and easily-made lambrequin is shown in Fig. 28. It is made of felt to harmonize in color with the room. The width is one yard, and length according to the mantel, allowing as much to fall over the ends as the front. The edge is cut into strips one eighth of an inch, wide, four inches and a half deep, to form the fringe. A strip five inches and a half deep,

of a contrasting or darker shade of felt, is cut to the proper size and sewed under it. A band of the same, three inches and a half wide, is placed above that. This band is ornamented with a vine or fancy stitches, in different shades of crewels. Slits are cut in the edge

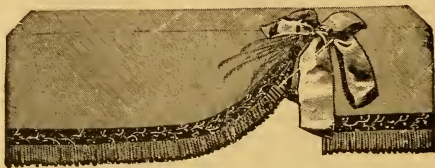


FIG. 28.—A FELT LAMBREQUIN.

near each end, as shown in the illustration. A large bow, the same shade as the felt, is fastened on where the left side is caught up. It is best to tack the lambrequin over a board the size of the mantel, so it can be removed when the room is swept. It should be allowed to fall in natural folds at the corners.

The term “Deck Mantel” is applied to a supplementary mantel, raised above the ordinary shelf. This, especially in rooms with very high ceiling, is often in-

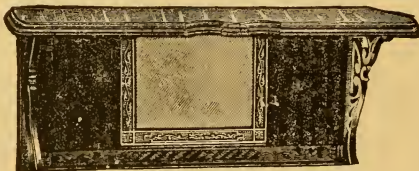


FIG. 29.—A HOME-MADE DECK-MANTEL.

troduced with very satisfactory effort. The design, Fig. 29, can be made by any carpenter. It may be made of black walnut, or of pine stained to imitate cherry or ebony. The mirror in the centre should be framed

with the moulding made for picture frames, which may imitate old gold or old silver. Curtains of dark-red plush are to occupy the panels on each side of the mirror, and form a rich background to whatever may be set in front of them. This mantel should be well secured to the wall behind it, or to the mantel proper, below. A drapery or lambrequin, described elsewhere, for the edge of the deck, to correspond with the curtains below, may be added with good effect.

PORTIÈRES OR DOORWAY CURTAINS.

One of the most welcome fruits of the "esthetic craze" is the substitution of curtains for doors in cases where such a change is practicable. For a doorway between a hall and a parlor, between a front and back parlor, or a parlor and library, and similar places, a curtain is far better than a door. It gives a warm, pleasant effect, is noiseless, and may be made highly decorative. The French word *portière* is so commonly used for these curtains, that it has almost become a naturalized English word.

There is a very wide range in choosing material for *portières*, from rich silks, satins, and damasks, to cheap but pretty cretonne and burlaps. A very rich yet cheap material is found in wool blankets, dyed any desired color. A warm-looking *portière* is made of claret-colored blanket banded with plush of a deeper shade, and decorated with crewel-work in old-gold color; or blue, with a darker blue border and old gold ornamentation. Crazy work makes a very gorgeous *portière*. A very simple and elegant material is common burlaps, which costs about twelve cents a yard. A narrow fillet in Grecian pattern near the top and heavier border of the same at the bottom is embroidered in Germantown yarn of cardinal or maroon. In place of embroidery

the decoration is often painted on. Double-faced canton flannel is another cheap and effective material. Blue, garnet, or maroon will do, decorated with bands of the bright webbing used for saddle girths and coach trimmings. Cretonne will serve as a portière to divide

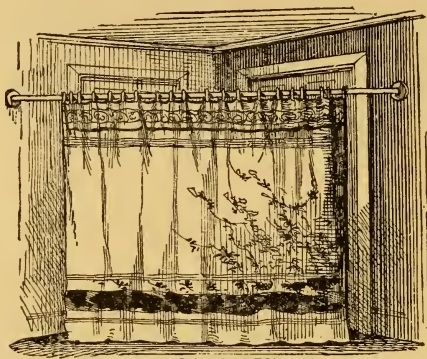


FIG. 30.—CORNER CURTAIN.

a bedroom from a chamber or dressing-room, but is scarcely heavy enough for parlors or other rooms which are in daily use. Fig. 30 shows a curtain hung across an angle of a room to screen two doors, and illustrates the manner of hanging with rings on a pole.

TABLE AND PIANO COVERS.

A very handsome effect of drapery may be given by covers for tables or pianos. The cheap table-covers of red flannel, printed with black figures, which were so popular a few years ago, are an abomination to any person of good taste. Fig. 31 shows a cover made of a material called Madras, which is principally used for curtains. Select a pattern with a yellow ground, partly

covered with large figures. It can be purchased at from fifty to seventy-five cents a yard, fifty-two inches wide. A yard and a half makes a good-sized cover. The flower or principal pattern is outlined with tinsel laid around the edge of the flowers, and caught down with white thread. The tinsel comes in balls at fourteen cents each. After the cover has been outlined with the tinsel, it is to be lined with yellow surah silk or sateen, the edge finished with tinsel, and a fancy ball on each corner. Another style of table-cover may be made of the same material, in the form of a scarf. This is to be draped on the table from the centre, the two ends

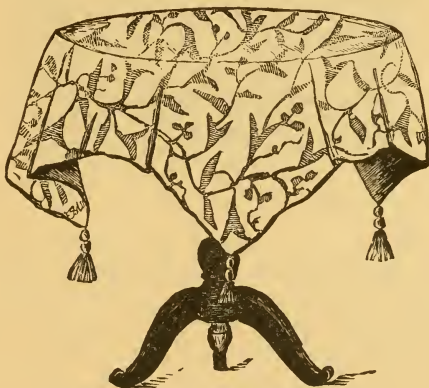


FIG. 31.—MADRAS TABLE-COVER.

falling over the front. This is more appropriate where the table stands against the wall. The scarf is one yard and three quarters in length, and half a yard in width.

Very rich and serviceable covers are made of colored felts bordered with velvet, velveteen, crewels, fringe, or other material. Fig. 32 shows one made of any suitable shade of felt, with a border of velvet or plush.

As the pieces used are very small, discarded bonnet

or dress trimmings, carefully brushed and steamed, will answer as well as new material. The darkest shade in the engraving represents black velvet, while light and dark well-blended colors should be used to fill the

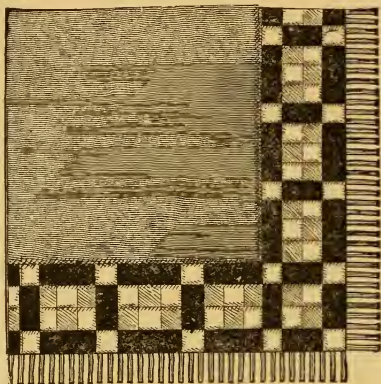


FIG. 32.—CORNER OF A TABLE COVER.

smaller spaces. Care should be taken in sewing the pieces together, and afterward basting them on to the felt, leaving a border of three inches on the outside. The seam should be “feathered-stitched,” with gold-colored floss. The fringe upon the border is made by cutting the three inches of felt along the edge into small strips one quarter of an inch wide. The table-top should not be larger than the body of the cover, so that the border of contrasting colors, with the fringe beyond, will neatly hang in sight, and produce a handsome and pleasing effect.

A cover made of mauve felt is shown in Fig. 33. The border of leaves is cut out of several shades of brown felt, and fastened on with crewels a few shades darker. Narrow bands of the light felt are caught down with a row of herring-bone stitch, done in the

crewels. It is finished on the edge with worsted fringe to match the cloth in color. A very pretty fringe can be attached directly to the cloth, if preferred, by leaving several inches of the felt below the band of

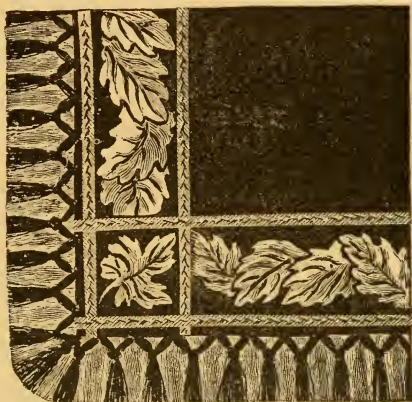


FIG. 33.—FELT TABLE-COVER WITH FRINGE.

leaves. This is cut into strips a quarter of an inch wide to form the fringe. A strip of the brightest shade of brown should be cut in the same manner, and sewed under the dark fringe.

A handsome cover for round or square tables is made by setting triangular pieces on a square centre, the whole forming a larger square. The one illustrated in Fig. 34 is made of a rich shade of red felt, with a corner of a darker shade of velveteen. The roses in the corner represent tea-roses; they are formed of silk of the desired color, which is cut into bias strips, folded together, and small pieces of it used to form the petals by pinning the silk on the pattern, twisting it into shape, and sewing it on with invisible stitches. The leaves are cut out of green velvet, and put on with a

buttonhole stitch, in silk of the same shade. The stem, and very smallest leaves, are worked with arrasene and silk. After the corners have been attached, line the cover with red silesia, or other suitable material, and finally finish the corners with plush tassels of the same shade.

An effective style of finishing the edges of a table cover, or a lambrequin, is seen in Fig. 35. It is made of peacock blue and light pink felt, cut out in points all around the edges, each point measuring three and a half inches across the top and three inches in length.

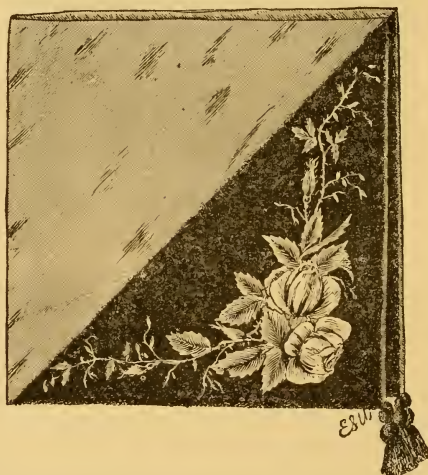


FIG. 34 — FELT AND VELVETEEN TABLE-COVER.

The strips of felt for making the tassels should be three inches in width, and be cut into narrow strips an eighth of an inch wide, two inches deep on one side and half an inch on the other, leaving a half an inch to wind around it. It requires about three inches of this fringe to make a tassel, which is made by rolling it together

and winding the plain space with silk. Use pink silk on the blue tassels and blue on the pink. Five long stitches of pink silk are marked between the points; these are fastened down with light green. The light green is used in the same way with pink. The blue tassels are attached to each point with a double piece of pink silk an inch and a half long, and the pink tassels are fastened with the blue silk.

Another very effective cover is made of felt bordered with crazy work and ball tassels. A piece of unbleached muslin four inches deep is used for the foundation of the crazy work. On this baste small pieces of silk,

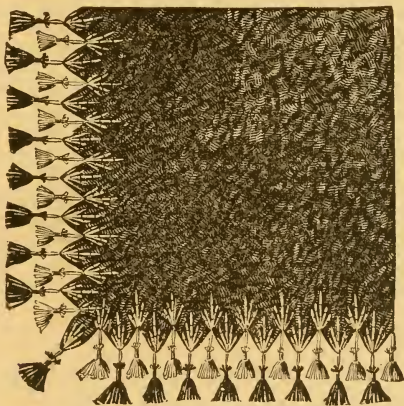


FIG. 35.—FRINGED EDGE.

satin, plush, or velvet, in any shape or size, the edges to be all carefully turned down before basting on the muslin. The edge of each piece is then embroidered with silk or floss of a contrasting shade in a variety of stitches. The greater the variety of stitches and color the prettier will be the scarf. A border of this crazy work is fastened on each end of the scarf, five inches

from the edge, with a narrow black velvet ribbon, which is ornamented on each side with gold floss. The two

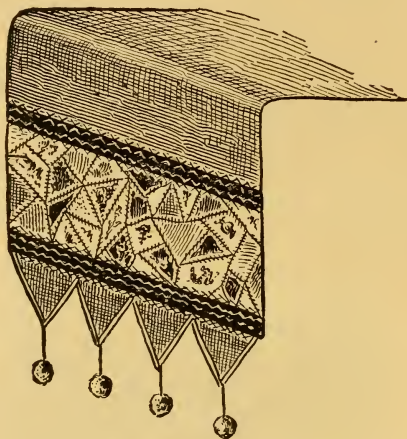


FIG. 36.—CRAZY WORK BORDER.

edges are cut in points and finished with tassels or fancy balls, as shown in the engraving.

All the patterns of felt covers would be equally effective for mantel or bracket lambrequins.

CHAIR TIDIES.

A tasteful tidy on the back of a chair serves the double purpose of a decoration and of protecting the chair from soiling. Whatever may be the style or material of the tidy it should be fastened securely to the chair. A piece of drapery hanging loose on the back of a chair, swinging freely with every motion, and falling upon the shoulders of any one sitting on the chair, is a very *untidy* affair. A neat and ornamental tidy is shown in Fig. 37. It is made of light blue satin and

white lace. A piece of satin, and one of sateen or silesia, of the same color, eight inches square, are cut in two diagonally; the satin pieces are lined with silesia by turning in the edges and overcasting them together. These two pieces are joined with insertion, or two pieces of lace caught together on the points, to form an insertion. If made of lace, it can be sewed underneath the satin to make it the required width—three and a half inches. The tidy has lace all around the border, two



FIG. 37.—SATIN AND LACE TIDY.

and a half or three inches wide. If the material to make the tidy is to be purchased, there will be needed: a quarter of a yard of satin, half a yard of insertion, or three-quarters of a yard of lace, and a yard and a quarter to go around the edges. The torchon lace is the prettiest—antique is more desirable. A few sprays of flowers painted on the satin will enhance its beauty, but these are not essential.

A plain white towel makes a very pretty and durable tidy for every-day use. Such a one is illustrated in Fig.

38. Embroider some little vine or flower on the ends

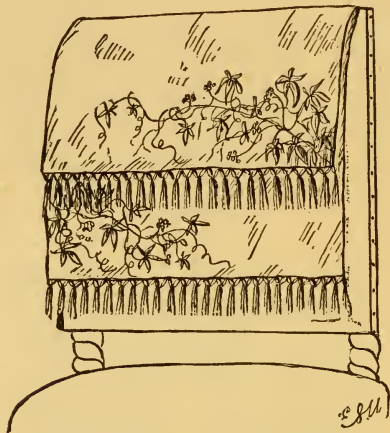


FIG. 38.—TIDY MADE OF A TOWEL.

of the towel, and fold it together in use as shown in the engraving.

CHAPTER III.

HAND-MADE DECORATIVE FURNITURE.

A WELL-FURNISHED HOUSE.

HANDSOME furniture is an indispensable concomitant of an attractive home. Many a woman of limited means, but refined taste, who has kept all the commandments from her youth up, finds herself strongly tempted to violate the tenth when visiting a well-furnished house or glancing into the show-window of a furniture ware-room. Yet furniture which possesses all the requisites of beauty and convenience can be "fixed up" at home with very little outlay beyond the labor of odd moments. Some of these things are creations from such unconsidered trifles as old barrels, boxes, etc., and others are merely old articles regenerated and beautified by the exercise of taste and skill.

PRETTY AND COMFORTABLE CHAIRS.

Fig. 39 shows how a very cheap old-fashioned rocking-chair can be tastefully trimmed up and transformed into a fancy chair for the parlor, with very little trouble and expense. A cushion of several thicknesses of an old comfortable, or some other soft material, is made for the seat, and one for the back; the latter does not require to be as thick as the other. These cushions are covered with any other suitable material. A spray of flowers can be embroidered on the cloth, or they may be cut out of cretonne, and appliquéed with silk as near the shades of the

flowers as possible. Cover the backs of the cushions with silesia of the same color as the coverings. Tack on the cushion with small tacks, so as to be invisible. A piece of ribbon is drawn across the back diagonally, with a bow at each end, and if a couple of bows are placed on the front, the decorative effect is improved.

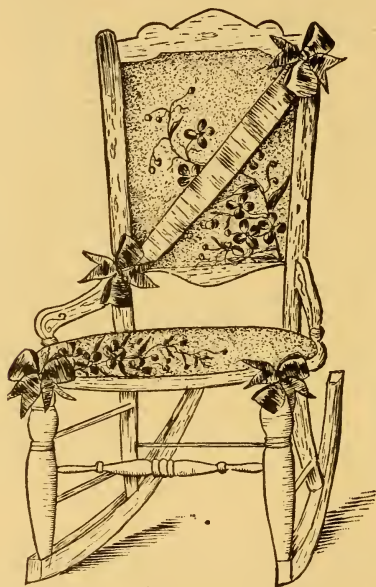


FIG. 39.—RENOVATED ROCKING-CHAIR.

Rustic chairs, if constructed with taste, are very effective either for the lawn, veranda or interior. Fig. 40 shows an arm-chair made of small saplings which had made their growth while encircled by living plants of the Bittersweet (*Celastrus scandens*). It is found in all parts of the country, climbing spirally around bushes or saplings of hickory, maple, willow, or other wood. If the stick so entwined is cut and the vine detached, a

deep spiral groove will be found in it. No product of the wood-carver can exceed this handiwork of nature. In the absence of this quaint and beautiful material, wild grape-vine or cedar boughs may be employed instead.

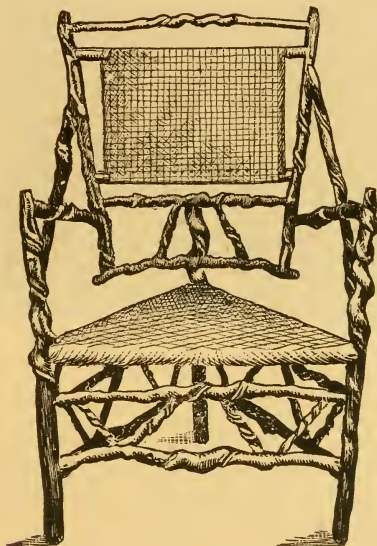


FIG. 40. —EASY-CHAIR.

The bark is left on and varnished. A chair of this style for the veranda or lawn may have the seat and back of black-ash splints, but for the interior of the house a cushion and back may be made of cretonne or other bright material.

Willow chairs, so convenient for summer use, can be made quite attractive with the aid of bright plush. The one seen in Fig. 41 has pads made to fit the seat and back; these are covered with terra cotta plush. The peacock feathers are embroidered on in their natural

hues with silks. These pads are tacked on with gimp and brass-headed nails. The rocking-chair, Fig. 42, has a crescent-shaped head-rest made of peacock-blue plush,

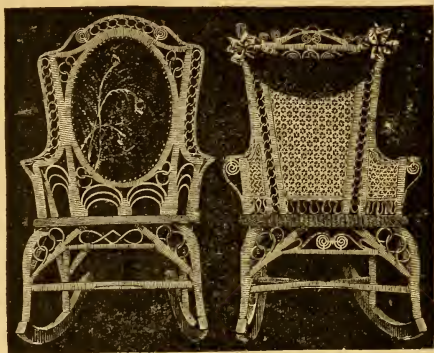


FIG. 41.

FIG. 42.

tied on with ribbon the same shade. Willow chairs that have become discolored can be made to look like new, by staining them with Venetian red in turpentine; they will need several coats, and lastly a coat of varnish.

ORNAMENTAL CHAIR-BACKS.

The back shown in Fig. 43 is made of red Turkish towelling. A piece, the full length of the chair-back, is hemmed down each side, and across the ends. The ends are then worked across over the edge in button-hole stitch with zephyr, of the color of the material. The fringe may be knotted directly into the buttonhole stitches, but it looks somewhat better to crochet a row of scallops across in the stitches, and tie the fringe into these. Use split zephyr for the fringe and scallops, and single zephyr for the buttonhole work. To make the

fringe, wind the zephyr around a piece of pasteboard, four inches wide, separated into bunches of four threads



FIG. 43.—RED CHAIR-BACK.

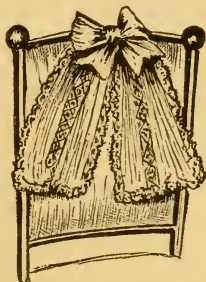


FIG. 44.—GRAY CHAIR-BACK.

each, and tie a bunch in each scallop. The scallops should be small, or the fringe will look scant. Thirty scallops across a tidy, half a yard wide, would be about right. Put the fringe across each end. Sew ribbons at the sides, and tie as shown. The chair-back shown in Fig. 44 is of gray Turkish towelling, with fringe and bows of bright red. The ribbon is about two inches wide, and fastened with the chair-back to the frame of the chair; it comes over the top, and ends in large flat bows in front. The chair-back (Fig. 45), is made of scrim, trimmed with lace and insertion. It should be at least a yard

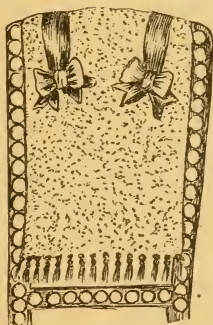


FIG. 45.—CHAIR-BACK OF SCRIM.

and a half long and three quarters of a yard wide when finished. It is gathered in the centre, and fastened to the chair with a bow of bright ribbon. Knitted lace is preferable to common cotton lace for such tidies, for it can be washed and ironed to look as nice as new.

A DECORATED MILKING-STOOL.

Fig. 46 shows a common three-legged stool transformed to an ornamental piece of furniture. The legs are painted with Dent's gold paint or bronze powder. The seat is covered with several thicknesses of old quilts and covered with plush, fastened by leather-headed nails around the lower edge. The plush cover is orna-

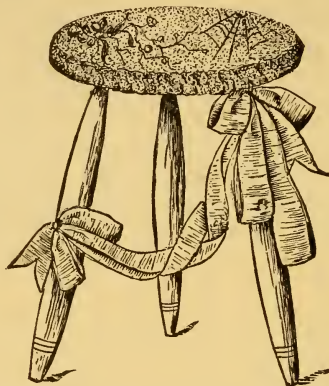


FIG. 46.—DECORATED MILKING STOOL.

mented with a spray of flowers or other design in embroidery silk. A bow of ribbon is fastened at the top of one of the legs; a smaller bow near the bottom of another leg, with the ribbon looped between them.

EBONIZING AND STAINING WOOD.

Very handsome effects are produced by treating common wood to imitate ebony, walnut, or cherry. The color, beauty, and apparently the density of ebony is produced by staining the cheaper wood a permanent black, and rubbing the surface down very smooth. The wood is first washed with camphorated spirits, followed

with a strong infusion of nutgalls, and immediately after that with a solution of copperas in vinegar. A permanent black stain is the result. When sufficiently dry it is rubbed with charcoal made from pine or other soft wood, to avoid scratching the surface. Alternately with the charcoal rubbings, the wood is rubbed with a flannel soaked in a mixture of linseed oil with a little turpentine. The charcoal powder and oil penetrate the wood, imparting a compact and polished surface. Only such woods as have a fine, compact grain can be successfully treated in this way. For pine or other soft woods the proper treatment is in imitation of lacquer work. Give the wood two or three coats of shellac varnish, to which lamp-black or bone-black has been added at the rate of a heaping table-spoonful to a pint of varnish. The pigment should be dampened with alcohol before putting it into the varnish. Allow sufficient time for each coat to dry thoroughly. Then rub down with fine sand-paper until the surface is smooth and even, being careful not to rub through to the wood. Then apply two or three coats more, and rub down again with the sand-paper; give two coats more; allow it to dry perfectly hard. Make some rubbers of felt—an old felt hat is good—by tacking the felt on blocks of soft wood of proper shape, which should be flat, concave, or convex to fit the work. Apply a few drops of sewing-machine oil or any fine oil to the felt, and sprinkle on a pinch of pulverized pumice-stone. Rub the work with this, keeping the rubber moist with oil and supplied with the pumice, until the wood shows a perfectly smooth surface, without any gloss. When it has all been gone over, wipe off the surface and rub clean with dry flannel cloths. The result is a fine imitation of ebony. If the shellac varnish is colored with aniline instead of lampblack, the finished surface is smoother and finer. Another way is to use fine coach-black, ground in oil, thinned with a little linseed oil,

Japan dryer and turpentine. Give the work several coats, rubbing down with fine sand-paper, and finish with the oil and pumice as above. This is a fine and durable finish, the drawback being that it requires as many weeks as the shellac does days to dry so hard that it can be rubbed. As amateurs are always in a hurry to see their work finished, it is seldom used.

To imitate black walnut, wash the wood successively with solutions of catechu (also called cutch and terra Japonica), and bichromate of potash, both sold by druggists. Dissolve separately an ounce of each in a pint of water. The catechu will need the aid of heat. The wood is first washed with the catechu solution, and when dry with the solution of bichromate, using swabs. The color may be made darker or lighter by varying the strength of the solutions. Then rub down with oil and pumice, or give two coats of shellac varnish.

Cherry stain is made of Venetian red mixed with oil as for painting, and then diluted with turpentine until it flows easily and penetrates the wood. Finish as above.

A HOME-MADE COUCH.

Fig. 47 shows a lounge or couch made from a box six feet long, two feet wide, and fourteen inches high, with a board at the head to support the pillow. Strong casters are fastened firmly under the corners, and a cover the full size of the box hinged on. The cover is of cretonne or any other suitable material, even the skirt of an old dress. If there is not enough of one material to cover all alike, the valance can be different. First, tack on the valance, just deep enough to clear the floor. Begin at one of the back corners; make a little fold in the cloth every two inches, and tack to the upper edge of the box. For the cover, make a tick of coarse canvas, or something similar, a little larger than the top of

the box, filled with straw, curled shavings, stripped husks, or something similar. To hold the tick firmly, take a stout cloth and tack it along one side of the cover; draw it tightly over the tick, and tack to the other side, fastening the ends. Add the final covering, which should be wide and long enough to extend down

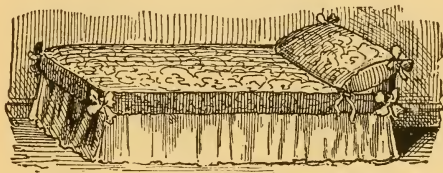


FIG. 47.—A CHEAP LOUNGE.

over the opening, upon the valance. It can be fastened to the cover edges with brass-headed nails, or plain or tinned furniture tacks. The tacks may be covered, if desired, with a running cord, sewed on. The corners may be finished with a bow of ribbon, or cord and tassel. A pillow may be made of the same materials as the tick, or a common pillow. Bedding and many other articles may be stored inside the spacious box.

DECORATIVE TABLES.

The table shown in Fig. 48 may be made of four broom-handles, a round stick, and a piece of pine board. The legs are thirty-four inches long, and tapering towards the bottom: fasten them together with the cross-piece which extends through half-inch holes, and ebonize or gild them. For the top use an inch pine board, measuring thirty-three by twenty-seven inches. The lower board is eight by ten inches, and half an inch thick. Cover these pieces with plush of an old-gold color. Gild a piece of

new rope, and tack it around the edge; a piece of lighter weight is used on the lower board. The top and under shelf should be screwed on before covering. Fringe may

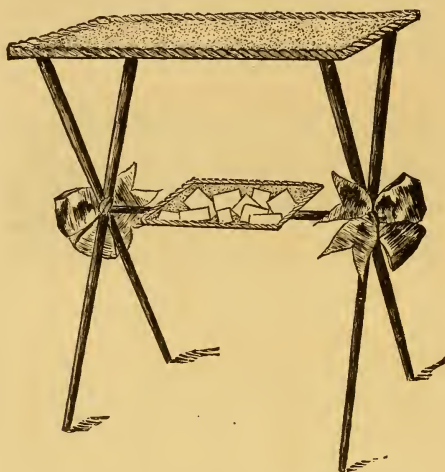


FIG. 48.—HOME-MADE FANCY TABLE.

be used in place of the rope, but this is the latest freak of fancy. Large bows of old-gold satin ribbon are tied where the legs cross.

Fig. 49 shows a method of decoration which may be applied to any small table. The top is covered with peacock-blue plush, which has upon it a bunch of corn-flowers, made of narrow ribbon. The pattern is stamped on, and the petals of the flower made by drawing the ribbon through and in place with a large needle. The leaves are worked with arrasene. There is a new material called "Ribbosene," which is now much used in place of the narrow ribbon above mentioned, but if this cannot be obtained the ribbon will answer quite as well. The corner-pieces of the lambrequin are made of the

plush, and the points between are of satin, a shade lighter; this is ornamented with embroidery and joined to the corner, and all is lined with yellow sateen. Plush balls, the shade of the plush, are sewed at regular intervals on the bottom to finish it. The cover is tacked on

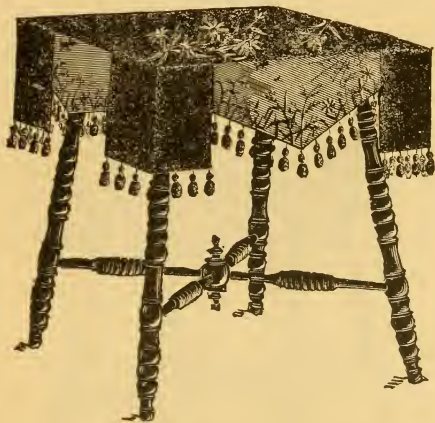


FIG. 49.—ORNAMENTAL TABLE.

the table on the wrong side, and turned down so as not to have any tacks in sight.

Fig. 50 shows another design or decoration, and a table which is easily made of birch or poplar wood, ebonized. The top is covered with dark plush, and a broad band of the same is tacked around the edges. This is ornamented with a pattern worked in the couching stitch. It is done in this manner: the design is first stamped on; then two threads of double zephyr are laid on it a short distance at a time, and caught down at regular intervals with floss of different shades. One or more colors of the zephyr can be used, as the taste suggests. A design of circles interwoven into each other is

very pretty; this can be carried out nicely with a tea-cup and white paint. The tassels are made of the zephyr.

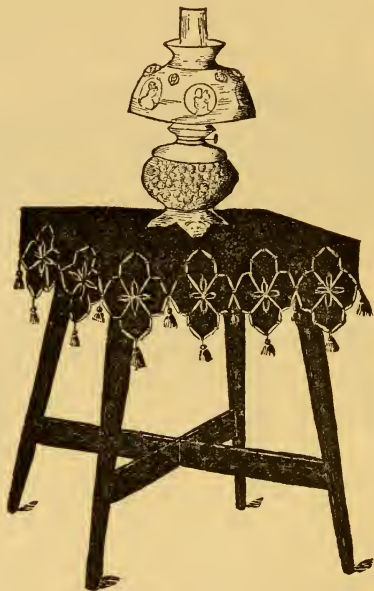


FIG. 50.—A SIMPLER TABLE.

Fig. 51 shows a table which can easily be made at home. The top is to be sawed out of inch board in the shape of a clover-leaf, as shown in the engraving. It will be best to cut the pattern out of paper. Three broom-handles will serve for the legs. They should be covered with plush or velvet; cut the material to cover them an inch wider than the circumference of the leg; draw a straight line on the stick, and tack one edge of the plush to it with very small tacks; turn the other edge in, and sew on with invisible stitches; nail the legs

together; glue small bits of plush over the nail-heads to conceal them, or they may be bronzed or gold-painted. Embroider the leaves and blossom on the material to be used on the top. Draw it smoothly over the board, and

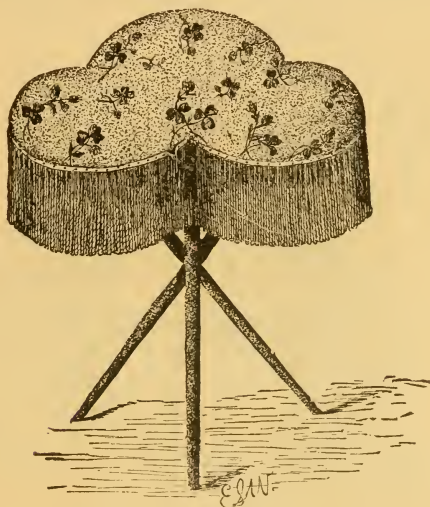


FIG. 51.—A CLOVER-LEAF TABLE.

tack it around the edge. Finish on the edge with fringe to match the top.

DESKS AND BOOK-SHELVES.

Fig. 52 shows a bookcase of the very simplest form. It is made of pine boards stained to imitate black walnut or cherry, or painted to harmonize with wood-work of the room. The engraving shows so clearly the method of construction that detailed directions are needless. The cleats which support the shelves are fastened with stout screws short enough to avoid pene-

trating entirely through the sides. The pole that supports the curtain is held by small brackets at the upper corners. This curtain can be made very ornamental by a band of plush, velvet, or embroidery, with a heavy fringe across the bottom. The shelves are stained to

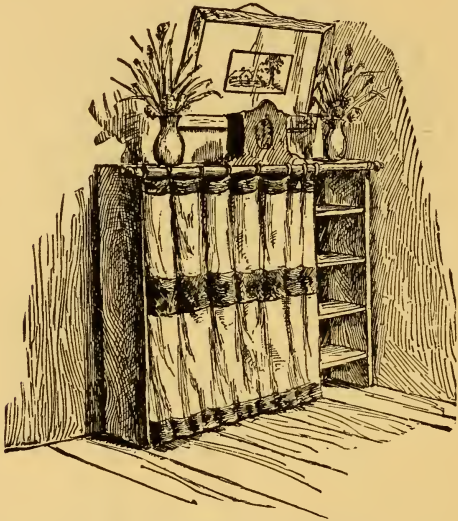


FIG. 52.—HOME-MADE BOOKCASE.

imitate black walnut. The pole is of solid walnut with rings of the same, or of brass.

Fig. 53 represents a set of hanging shelves surmounted by a rack for newspapers. The three shelves are each twenty inches long, eight inches wide, and half an inch thick. They may be made of cherry, maple, or birch, oil-finished. They are suspended by stout tapes fastened to each corner by broad-headed tacks. A new style of leather-headed tack is very suitable for the purpose. The rack for papers is made

of narrow strips of wood of the same thickness and material as the shelves, fastened together with similar tacks as those used at the corners. It is suspended

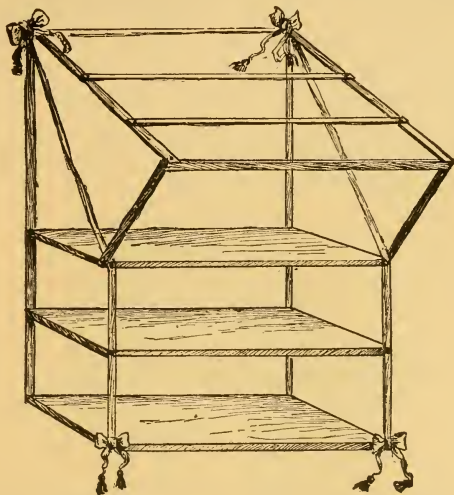


FIG. 53.—HANGING SHELVES, WITH RACK FOR NEWSPAPERS.

from two strong hooks screwed into the wall, care being used to have them the right distance apart and level with each other.

An easily made desk is shown in Fig. 54. It is fifty-four inches high, thirty inches wide. The distance from the floor to the desk, which slopes downward a little when opened, is thirty inches. The desk is sixteen inches wide, and is fastened to the shelf with three strong hinges, and has three bars, one inch square, firmly screwed across its back, to prevent it from warping. When the desk is down, it rests upon a piece of large moulding. When closed, it is fastened with a button. Under the desk, on one side of the case, are three small drawers, *e, e, e*, for papers; on the opposite side is a small closet, *d*, for account books, etc. Fast-

ened to one front corner of the case is a swinging shelf, to serve as a dictionary holder. An iron bar, *x*, rests in two sockets, which are screwed to the corner of the case. The top of the bar is bent at right angles, and divided into two short arms, as shown in the engraving. Supporting bars are welded to the main bar near its lower end, and act as brackets to support the shelf, which is attached to them with screws. In the engraving the shelf is shown beside the case, from which position it may be swung around to the end of the desk,

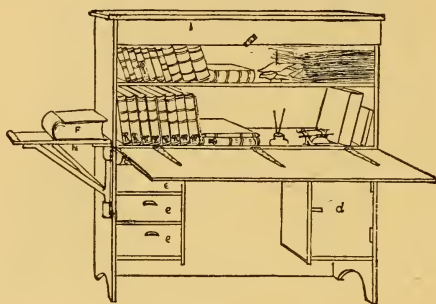


FIG. 54.—HOME-MADE DESK.

bringing the dictionary into position for reference. Neat wooden brackets held by stout butts would be cheaper and far more elegant than forged iron ones.

Fig. 55 shows a small secretary and bookcase made of the table of an old sewing-machine. By unhinging the cover and fastening it with two iron braces and screws to the back in an upright position, the place for books is made. To cover the holes a piece of felt may be pasted on the table part. Old frames may be purchased at the factories for a small sum, and will be found very useful with these changes. The small drawer is a convenient place for pens, stamps, etc., and an upright

piece of steel under the drawer may be sharpened to hold notes in place.

Fig. 56 shows a desk which, when closed, takes up no more space in the room than an ordinary shelf. The upper part is simply a shallow box about eighteen inches square, and seven or eight inches deep. The front of the box is hung to the bottom by small butts, and when open forms a sloping table to write on, indicated by the dotted lines. It folds up when not in use,

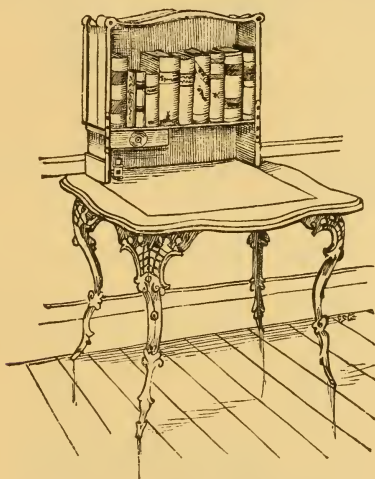


FIG. 55.—A USEFUL SECRETARY.

closing the desk, and fastens with a cupboard catch. This desk rests on a wider shelf, beneath which there is a box with a shelf in it, where books can be kept. The brackets on each side of this lower box are fastened to it by hinges, which allow of their being swung out to form a support for the table, or desk front, when in use. They swing back, when the desk is closed, against cleats on the lower side of the shelf on which the desk rests.

These brackets can be made very ornamental if the boys have a scroll-saw. They should be stout enough to

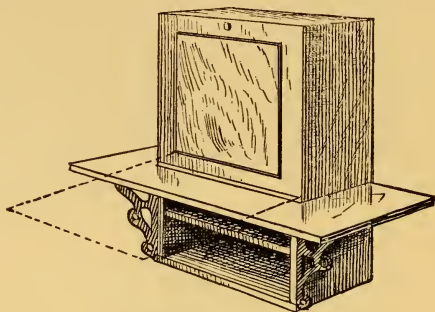


FIG. 56.—WALL DESK.

form a substantial support to the table. The whole is fastened to the wall by screws.

FOOT-REST AND STEP.

The little affair shown in Fig. 57 will be found useful in the sitting-room, as it will answer several purposes.

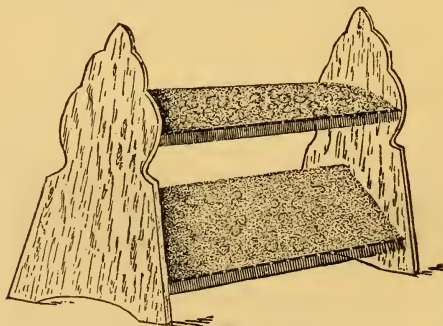


FIG. 57.—FOOT-REST AND STEPS.

It can be used as a step to enable one to arrange books or pictures. It makes a nice seat for the little ones,

and also a foot-rest for the older persons. The ends are twenty-two inches high, and the horizontal pieces, or steps, twenty inches long. Bits of bright Brussels or velvet carpet make the most durable covering. The top step should be padded in the middle, the covering drawn tightly over it, and tacked on the sides. A narrow fringe, with a heading, tacked on with brass-headed nails, will give a handsome finish to the edges of the steps. The wood-work may be of black walnut, or other hard wood, or the whole be made of pine, and stained, of course before the covering is fastened on.

TRANSFORMING AN OLD WASH-STAND.

The old stained wash-stand now tucked away in the garret, but so common a few years ago—the one with a hole in the top and a drawer and shelf below—may be transformed to a thing of beauty. Remove the back-piece and side-bars, and nail a thin board over the top to cover the hole. The legs are then ebonized with black varnish, or given a coat of Dent's gold paint. When dry, cover the top and lower shelf with dark blue or olive plush or velveteen, and put a straight valance of the same round the lower shelf. Finish the top one with a worsted chenille fringe, in bright Persian colors, and edge the valance with the same. It will take only about a yard and a quarter of the plush, and three yards of fringe; and the table will be a pretty stand for books or music. If it is to stand against the wall, three sides of the lower shelf only need be trimmed, and the drawer left for use at the back. For a bedroom these tables are pleasing, if simply varnished and covered in a similar way with a pretty, cheerful cretonne, edged with a full ruffle of the same.

NEW USE FOR PEACH-BASKETS.

A very pretty work and scrap basket combined may be made from two peach-baskets, fastened together at the small ends. A round piece of inch board is fitted into the large end of the inverted basket, and securely nailed. The bottom is also removed and small cleats nailed to the inside for the upper basket to rest on. A lid of stout pasteboard or thin wood is made for the top basket. Line both baskets with undressed cambric,

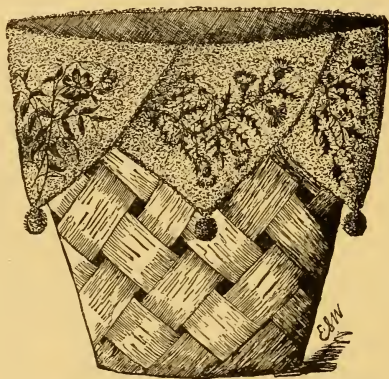


FIG. 58.—A PEACH SCRAP BASKET.

and cover them on the outside with cretonne. Make the trimming of any plain color that will look pretty with the cretonne. Cover the lid with the same material after placing several layers of cotton wadding on the top of it. Attach the lid to the basket, and provide ribbons to keep it down. Make several pockets to fasten on the inside of the work-basket for buttons, tapes, and other articles. The bottom one is left plain, as it is only intended for bundles and patches.

A scrap or waste basket can be made from a peach-basket by trimming it as represented in Fig. 58. Select

a smooth basket, varnish it or give it a coat of gold paint, and line with silesia. Make six plush lappels, and appliqué embroider or a graceful spray of flowers on each. Line them with silesia, and finish with cord on the edge and a plush ball on the point. Tack them around the top on the inside of the basket, and on the wrong side of the lappels so that the tacks do not show, and afterward turn them over on the outside. Cloth or flannel, of suitable color, can be used instead of the plush for the trimming.

A GROUP OF HOME-MADE ADORNMENTS.

The several articles represented in miniature in Fig. 59 are all useful, and can be made at home with very little trouble.

A flower stand, 1, is made of rough wood, and three wooden butter-bowls of different sizes. Each bowl is nailed upon a piece of the wood, and the parts are joined together, placing the smallest at the top. The bottom stick should be a foot longer than the others, so that it can be set in the ground to that depth to hold the stand firmly. If it is not designed to be stationary, nail some pieces on the bottom to form feet, spreading them enough to answer for that purpose. Paint the bowls brown, and bore several holes in the bottom of each to afford drainage. Fill the bowls with rich, light soil, plant running vines near the edges, and set plants with bright-colored foliage or flowers in the centre.

A screen of natural ivy is shown in 2. To make such a screen, procure a small-sized clothes-horse and drive nails around the frame, about four inches apart, then run wire back and forth across it, forming a trellis for the ivy to be trained upon. Make a box of wood, three inches high, four wide, and as long as the screen is wide. It is better to have a lining for the box, of tin, zinc or

galvanized iron. Fasten the screen to the box and plant the ivies in it. When the screen is completely covered, it makes a very useful as well as beautiful ornament for the front piazza or elsewhere. If the screen is likely to

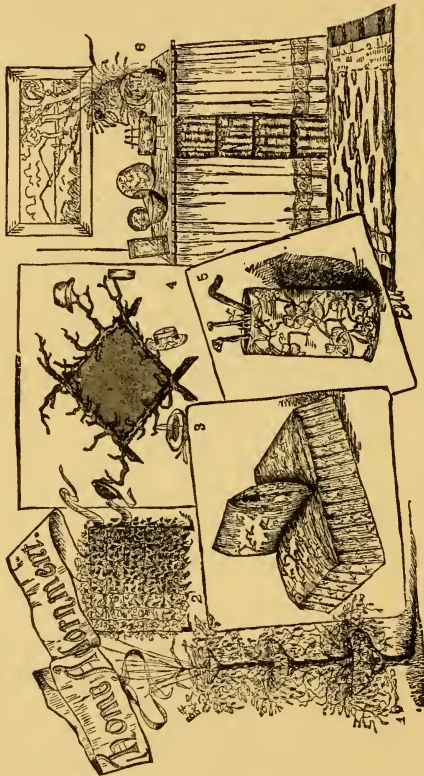


FIG. 59.—VARIOUS HOME ADORNMENTS.

be moved frequently, it is well to provide the box with casters.

The foundation for the couch, 3, is made of a strong wooden box. Remove the lid and divide the box in two,

by fastening the cover in it, in an upright position, to form the back. Tack sacking or unbleached cotton cloth over the open parts, which are to be the seats, and attach a caster at each corner of the bottom, when it will be ready to be upholstered. For the covering, use a pretty pattern of cretonne, make a plaiting of it for the side and ends of the box. The four pillows which are used for the seats and back are covered with the same material. They can be filled with hair or feathers. The two pillows for the back should be overhanded together on three sides and slipped over the back. The other two are to be tacked on the seats. Attach a tassel at the upper corner of each side of the couch, and you will have an inexpensive piece of furniture.

The hat-rack 4, is designed by nature, and the material is sought in the woods. Select the roughest and knottiest branches to be found. Nail the pieces together to fit around an old mirror; or a new glass without a frame will answer. If a glass without a frame is used, it can be kept in place by tacking pieces of braid to the frame across the back of it.

An umbrella stand, shown in 5, is made of an ordinary drain-tile, to represent the more elegant ones which we see in house-furnishing stores, but this answers every purpose, and looks much like them. Paint the tile, on the inside, a delicate shade of pink, and the outside a medium shade of brown. Cut a piece of wood to fit in the bottom and glue it in. Cut out from showy cretonne the flowers and branches, and glue them around the tile, and then give it several coats of varnish.

The book-case shown in 6 is designed to fill the space usually found between the chimney and the corner of the room. Make a frame to fit the space, and deep enough to hold the largest book. Provide as many shelves as are desired, it being better to have more than are needed at present, for future use. It does not look at all out of

place to have every other shelf (if necessary) filled with bric-a-brac. Ebonize the frame. The curtains can be made of almost any material. Old shawls or blankets can be dyed and used to make very pretty ones. Attach a band of velveteen, of the same shade, on the bottom. Procure rings of a proper size to fit the rod. Sew them on the curtain. The rod may be a piece of old gas-pipe, ebonized; slip it through the rings, and fasten it on the book-case with a stair-rod fixture. Cut some dark red leather into strips, three inches wide, pink them on the edge, or cut the edge in points, and with brass-headed nails tack a strip on each shelf, to protect the books from dust.

CHAPTER IV.

SCREENS, PLAQUES, AND PANELS.

SCREENS FOR GENERAL PURPOSES.

ALTHOUGH screens are associated with winter, they are quite as useful in summer. They serve to conceal the fire-board, after the stove has been removed. Then they



FIG. 60.—SCREEN OF CRAZY WORK.

are very convenient for shading the eyes while taking a nap on the lounge. Every lady will know the manner in which the screen illustrated in Fig. 60 is made. The

frame for the screen can be purchased ready-made, but one that will answer every purpose is constructed out of a small clothes-horse, and stained to imitate ebony or walnut. The design is worked on a foundation of muslin, out of silk velvets and fancy ribbon, and lined with sateen of an old-gold color.

The frame for the pretty rustic screen shown in Fig.



FIG. 61.—A RUSTIC SCREEN.

61 consists of the branches of such trees or shrubs as are most suitable. Some of the smaller branches have to be bent gently and fastened with string before drying, so as to form the curves necessary for the design. After the wood has been thoroughly dried near a fire, combine the different parts in a tasteful way. Tack them together, and paint with a mixture of very thin varnish and

gold bronze. The centre is formed of a square wooden frame, over which is first stretched a piece of muslin, and then the plush, satin, or cloth for the background. Insert this panel at the back, and fasten with tacks. Pressed ferns and autumn leaves are then arranged upon this foundation, and brightened by covering with a thin coat of varnish, applied with a camel's hair brush. In houses where open fires are still enjoyed, a low screen of this kind is useful in keeping off the direct heat from the fire-place or stove, or it may be made larger for a door.

Very pretty screens are made of white India matting ornamented with embroidery or painting. Fig. 62 shows

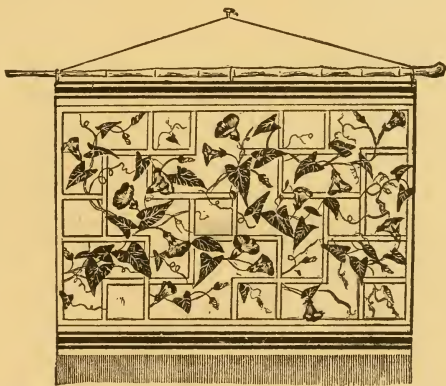


FIG. 62.—ORNAMENTED MATTING SCREEN.

a screen of India matting with morning-glory pattern. It is made by cutting off the selvage on the lower edge of the matting, which is then ravelled out to form a fringe. The design is painted on in oil, the lattice being done in a fine line of black; the morning-glories are painted in pink and blue, and the leaves and stems

in olive; the bands are also in olive. The banner is suspended on a bamboo cane by loops of olive cords.

Fig. 63 shows a screen of white India matting decorated with rope trimming. A white manilla rope of clothes-line size or a little larger is used. The matting



FIG. 63.—SCREEN WITH ROPE TRIMMING.

is hemmed to make a firm edge top and bottom, and across this is sewed a line of rope, cut long enough to form a tassel fringed out a quarter of a yard deep, on each end. Through this is passed the rope that makes a coil at the top, as shown in the illustration. The lower edge is worked the same, except that the ropes are cut in lengths of about three quarters of a yard, passed over and under the straight line, making a series of loops and tassels.

One would not imagine that from this rough material so pretty a finish could be made, and an ingenious person can apply the same idea to a variety of fancy articles. The screen frame may be made of a small clothes-horse, gilding the legs or staining them to imitate black walnut or ebony. Cover one, two, or all three sides of the horse in this way, and tack cretonne or Turkey-red to finish the back. Two sections of the clothes-horse are enough, and they have to be made very firm and stable, by screwing to the legs some three-cornered iron cleats that come for fastening up shelves. Some of these matting screens are finished on lower edge

by fringing out the matting and making tassels of different-colored felt cut into strands and the heads worked or crocheted, and placed about three inches apart, but it is not nearly so pretty as the rope, while it requires more time and expense.

The little screen shown in Fig. 64 is constructed of three small Japanese fans, with a wicker-covered bottle or flask as a base. The flask is of the kind in which Italian wines are imported, and is similar to the old Florence oil flask, but much larger and more neatly covered. Such flasks may be had at hotels for a very little or nothing. If not sufficiently heavy for a base, sand or shot may be introduced to give it stability. The fans selected for this purpose should be very light, and brilliantly colored. The covering of the flask may be ornamented by staining, or it may be gilded. Decorate with bright ribbon.



FIG. 64.—SCREEN OF
THREE FANS.

HOME-MADE PLAQUES.

During the last few years plaques have become an element in home decorations. There is an almost endless range in style and expense, from the elaborate and costly article in repoussé metal, to the simple plaque of white poplar wood painted by hand. Yet there is doubtless quite as much genuine enjoyment in possessing the creation of one's own skill and taste as in the costly work of foreign artists. Blank plaques in terra-cotta, white poplar wood, papier-maché, and other materials are sold very cheaply at the art stores. Coun-

try dwellers can, however, find in the forests and fields material, which, with taste and skill, can be made more decorative than any which are sold.



FIG. 65.—DESIGN FOR A PLAQUE.

Fig. 65 shows a design which may be painted upon a plaque of white wood or terra-cotta, either of which

is very inexpensive. If it is to be executed in oil colors, draw the design carefully with a pencil. Make the stems and twigs Vandyke brown and white, and the grasses and leaves Zinober green, Nos. 2 and 3. Paint

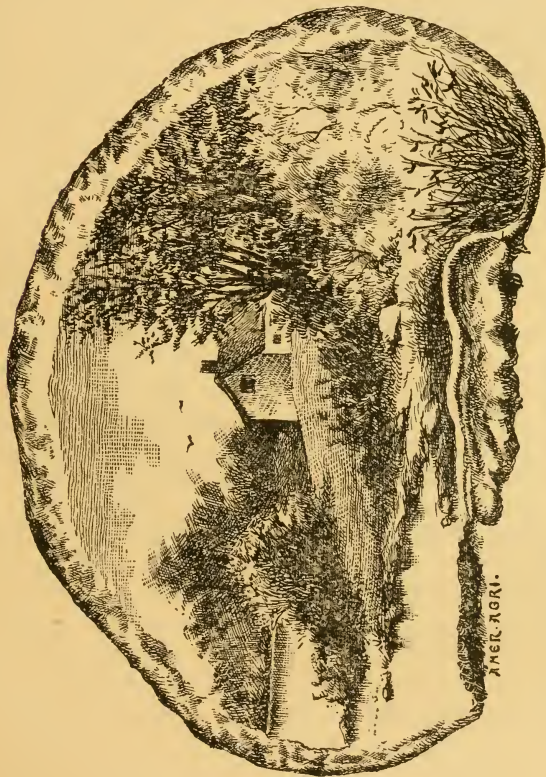


FIG. 66.—PLAQUE OF POLYPORUS FUNGUS.

the rocks in neutral tint, shaded with sepia, and the flowers at the right in rose madder and crimson lake, to give a touch of bright color. For water, use cobalt

white, Vandyke brown, and Zinober green No. 3. Paint the birds in Vandyke brown, with mixed white and gray breasts, and yellow bills. Let the one bird's foot visible be brown and white, strongly articulated with brown. When completed, it would be beautiful framed in a rich crimson-plush frame. Wooden panels would probably be best for frames with branches and blossoms. Some people have a fancy for painting apple-blossoms upon apple-wood and cherry-blossoms upon cherry-wood. For oil colors, oil the panel first with linseed or poppy oil, and when dry, paint directly upon the wood. After the painting is completed, varnish with French retouching varnish. If desired, the groundwork may be of gold or sky-blue, adding gray at the base, or making the blue deeper. The blossoms should be a delicate rose tint, shaded with a mixture of gray, chrome green, and carmine, using pure carmine on the birds, and tips of some of the flower petals. Paint the young leaves, calices, and stems in light green, flat, outlined with Vandyke brown, in which the boughs and tree should be also painted, the light being put in with white.

The Polyporus fungus, illustrated on page 18, may be used to excellent advantage for a plaque. Fig. 66 shows one of these fungi, with an ornamental design which is produced not by painting, but in color furnished by the fungus itself. A young and growing fungus is found attached to a tree, and the design is lightly scratched on the under surface with a sharp steel point. The lines thus made soon assume a dark rich color, and a picture thus made has the effect of a sepia drawing.

LAMP SHADES AND SCREENS.

A neat and tasteful shade over the evening lamp goes farther than any other small article to give an air of

elegance and comfort to a room. Nothing that is offered in the market is as neat and desirable as many styles of home-made shades. A pretty and easily-made lamp-shade is shown in Fig. 67. It is made of strips of satin ribbon and lace insertion of equal widths. The pieces should be an inch longer than the porcelain shade, and made pointed at one end by turning under the corners and catching them together on the inner side. The pieces are then neatly overhanded together, and a lace edging to match the insertion sewed in at the top. A little tassel made of silk, the color of the ribbon, is attached to each point. A fine cord made of the silk is run in at the bottom of the lace, to draw it around the neck of the porcelain shade. A tassel is fastened on the ends of the cord, and it is tied in a bow on one side. Ribbon of any other color can be used for this shade, but a buff or pink will be found the prettiest.



FIG. 67.—HOME-MADE LAMP-SHADE.

Another very handsome design is shown in Fig. 68. It is made of a light quality of pink satin that will not darken the room, but give a soft, pleasant light. White oriental is basted on the satin, and the heaviest parts of it covered with silks of different colors; they are worked over and over as in the old-fashioned embroidery stitch, giving it a very ornamental appearance. The bottom of the satin is cut to correspond with the lace, and the

edges are turned under and basted on the lace. Little tassels of the silks are tied around the bottom of the scallops. A thread is run around the top to shirr it up to fit the shade.

A simple and pretty design for a lamp-shade may be made of natural ferns, if they are gathered while young and pressed between blotting-paper. Six rounded sec-

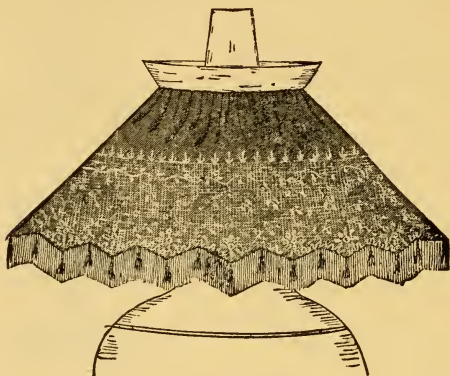


FIG. 68.—SILK LAMP-SHADE.

tions, the proper length, square at the top, and graduating toward the lower part, are cut out of glossy white paper, lined with pale pink silk, and pinked out in scallops around the edge. On these the ferns are arranged fastened with fine green sewing-silk, and the lining caught to each section by a little fancy stitch. The top of the shade consists of two hexagons, made of cardboards covered with the pink silk, and edged with lace, between which the sections are fixed in. A round opening is cut in the top, to fit over the chimney, and care should be taken to have this large enough to prevent scorching. This shade can also be made very effective in spatter-work, on white Swiss muslin.

Screens made to set on the table beside the lamp, to protect the eyes from the direct light, are pretty and useful, even when the light is softened by a shade. Fig. 69 shows a screen in the form of a banner mounted upon a stand. The stand may be bought, or, better yet, made of close-grained hard wood, ebonized. Some of these screens are very elaborate, with painting and embroidery; others are much plainer. The one here illustrated is made of a piece of handsome ribbon, which affords enough decoration in itself; it is fringed out an inch from the bottom, and has a band of velvet ribbon sewed on it just above the part fringed. A narrow hem is placed across the top, and it is attached to the rings with silk

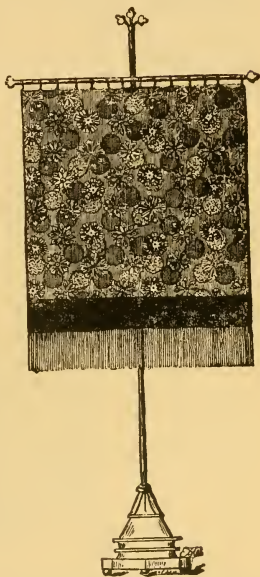


FIG. 69.—A BANNER LAMP-SCREEN.

A rather artistic design for a screen is shown in Fig. 70. It is a paper hollyhock supported on a small easel. The flower is made of three shades of pink or other colored tissue-paper, the leaves being cut in three sizes varying an inch in circumference. When finished the flower should be twelve inches in diameter. The centre is made of two shades of yellow paper, fringed, and the whole is arranged upon a pasteboard six inches in diameter. On this all the leaves are pasted, beginning at outer edge, after they have been folded so as to make them full. Cover the back with green paper. Mount on a small easel which will hold it at the proper height. The easel should be long and narrow, and the flower

fastened to the very top. Cut the easel from heavy cardboard, or make it of wood with three cross-pieces. Make a joint in the back leg by cutting and joining with a little piece of morocco or silk. Cover all with plush or gild.

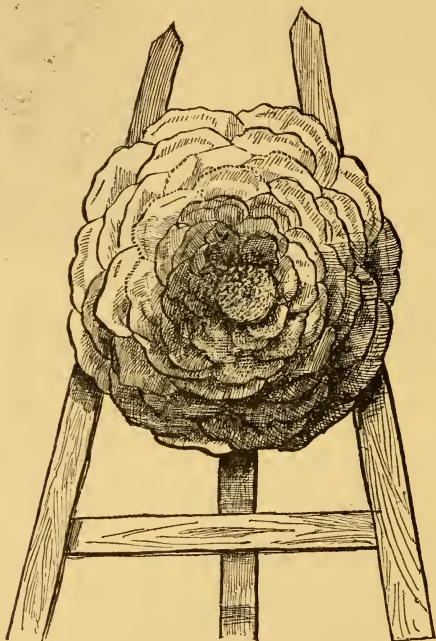


FIG. 70.—A FLOWER LAMP SCREEN.

A screen for a small night lamp made be made by taking a piece of pasteboard twelve inches wide by twenty long, and covering it with material on which a neat pattern has been worked. Draw a line through the centre so as to make two leaves, each ten by twelve inches, and with a sharp penknife cut along this line, taking care to cut only about half way through the board, and

the leaves will fold easily but still remain firmly together. Take a few stitches with a needle and stout thread from one leaf to the other to strengthen them. The cover may be made of silk, embroidered, or of linen with a pattern on it in outline. Java canvas, worked with some simple pattern in cross-stitch, makes a pretty cover. The cover and lining, which may be either of silk or linen, are basted smoothly on each side of the pasteboard, and the edges bound with narrow ribbon. The small brass holders, such as are employed for holding photographs, are used for supports. One of these on each leaf is all that is necessary for a small screen, but for a larger one, two on each leaf would be required. Instead of the brass holders, small blocks of wood, with a groove cut in the top to hold the screen, may be used. They may either be painted a color to harmonize with that of the screen, or stained a dark brown or black, and oiled or varnished.

DECORATIVE PANELS.

The modern style of decorative panels allows those who cannot afford costly pictures to produce a pleasing, cheerful effect in their rooms, at a moderate outlay. The panels are used to break up the bare spaces between windows and in other parts of the room, and the size may be proportioned to the space they are to occupy. The material is usually well-seasoned wood, and for some purposes heavy bookbinder's board or very stiff pasteboard may be employed. These are first painted with two or more coats of some warm gray or other neutral tint, mixed with much turpentine, so that when dry they will present a dead surface without any gloss. The decoration of the panel is usually a vine or a branch, which will allow of the introduction of bright colors for the flowers and pleasing tints of

green and brown for the foliage and stems. Bright-colored insects may also be introduced.

Another method is to decorate the panels with real objects. This is peculiarly well adapted to those who do not paint. A cluster of nicely dried grasses, a group of graceful ferns, or a tasteful arrangement of brilliant

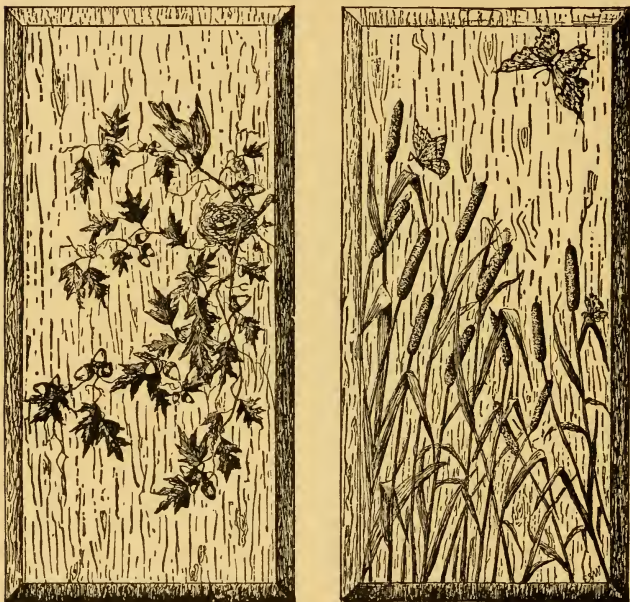


FIG. 71.—DECORATIVE PANELS WITH NATURAL OBJECTS.

autumn leaves, may be made very effective. We have seen pleasing panels, in which birds, made up by gumming real feathers to a cardboard form, were introduced, with a branch upon which they were resting, painted in. Lichens, mosses, cones, and other handsome objects may be used to decorate panels with very pleasing results. Fig. 71 shows two designs for planes

of this kind. The panels are of pine, oak, or other wood oiled on the grain. The cat-tails are gathered

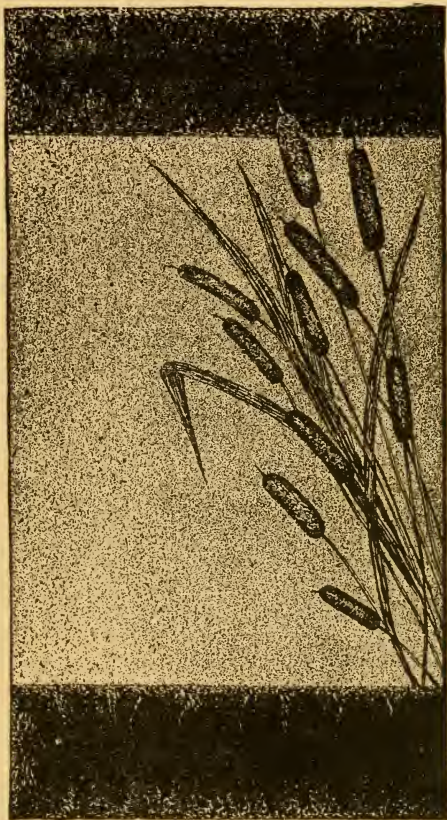


FIG. 72.—SATIN PANEL.

and dried, the leaves being pressed. When perfectly dry, fasten the cat-tails on with small tacks, and gum the leaves in place. Tack a butterfly on the upper

corners, leaving the wings free, as though flying. If a natural butterfly cannot be procured, a painted or silk one will answer. For an oak-leaf panel, select the leaves when they are turning red, and press them. Tack a small branch upon the panel, and gum on the leaves. Place a nest on the branch, with a stuffed bird bending over it.

Fig. 72 shows a style of panel also ornamented with natural objects, but of more decorative material than those last described. It is made of light-blue satin and garnet plush, and may have either natural peacock feathers for decoration, or cat-tails and pressed leaves. The materials needed for a pair are one yard of light-blue satin, threequarters of a yard of garnet plush, some thin pasteboard, dark paper muslin, and the feathers, cat-tails, and leaves. For the foundation use a



FIG. 73.—BIRCH-BARK PANEL.

piece of pasteboard twenty-nine inches long and fifteen wide, and baste the satin on, leaving the space at the top and bottom to be covered with the plush which is blind-stitched on. Then fasten the feathers, cat-tails, etc., in place, and finish the back by basting the muslin over it to protect it.

To produce the panel shown in Fig. 73, take a strip of canoe- or paper-birch bark and split it until the pieces are very thin; cut from one of these papery strips a little figure of Kate Greenaway style, or any Mother Goose character desired. Paste the figure carefully on a panel of black cardboard, and with

pen and ink draw the few lines necessary to designate the arms, dress, etc. A few strokes with a paint-brush to represent grass at the feet of the figure are all that is necessary. If the bark is hard, soak it in water before splitting. Mount the card on an easel.

PLAQUE WITH MATCH-STRIKE.

A unique and tasteful match-strike is shown in Fig. 74. It may be made on a base of thick card, or on one



FIG. 74.—MATCH-STRIKE.

of the round pasteboard plaques about three inches in diameter, obtainable at any bookstore for a few cents. A picture of a dog's head or a group of Kate Greenaway children, or of a variety of other things, is painted on the plaque. A piece of sand-paper is cut the exact size of the plaque, and the two are glued together, a loop of narrow ribbon having first been placed between. Such match strikes, when hung on the gas fixture, the edge of the mantel, or beside the table, are useful and ornamental.

CHAPTER V.

DECORATIONS OF FLOWERS AND PLANTS.

ARRANGING FLOWERS FOR THE HOUSE.

No other materials have the decorative value of flowers and foliage. The gay bridal is made brighter by their presence, and the solemn funeral is less sombre where these emblems of immortality are seen. No decoration is more chaste and refined. A humble kitchen which has its window filled with growing plants has an air of more refinement than a drawing-room fitted up with gaudy splendor. There is no purpose to speak here of methods of cultivating flowers and plants, as many able books are devoted to that subject, but merely to suggest how they may be employed for decorative purposes.

In arranging flowers for the house it is well to bear in mind what has been said in other parts of this work regarding harmony of color. To produce the best effect flowers should be arranged not only to avoid violent contrast among themselves, but also in such a manner that the general effect shall be in keeping with the surroundings. There are many shades of mauve and magenta in dahlias and petunias which produce anything but a pleasing effect in contact with positive red or blue, and should not be used. Bright scarlet flowers produce an unpleasant contrast in immediate connection with dark blues. As a general thing all shades of pink, light blue, and yellow harmonize with every kind of environment, while green and white can scarcely be out of place anywhere. In vases or flat dishes a far more

pleasing effect is produced by an open and easy arrangement, than a stiff and formal one. In cutting flowers, there is often great waste. If one cuts a bouquet, allowing each flower a stem long enough to reach the water, and makes it up as the materials are gathered, a large share of the flowers will be hidden, and many buds be sacrificed that should have been allowed to remain on until open. From the same materials, a florist, or one with a little of his superior skill, would make two handsome bouquets, and both of them better in appearance than one thus put together. Where there is a great profusion of flowers, the waste in this careless arrangement is not of so much consequence; but where flowers are few, it is well to make them go as far as possible. To practise all the flower-saving methods of the bouquet-maker would require more time than most persons would care to give, but one of their styles takes but little time, and is very effective: the arrangement of flowers



FIG. 75.—A DISH FOR FLOWERS.

in plates and other dishes. Figs. 75 and 76 show how a great saving can be effected. The material for keeping the flowers moist may be sand or moss. If sand, it should be free from pebbles, and if sea-sand is used, it must be washed, to remove the salt. When used, it must be damp enough to hold the shape into which it is formed; if too wet, it will run. For moss, sphagnum, or peat moss, is best; allow it to dry, rub it up between the hands to break it up well, then wet it, and squeeze

it in the hands as nearly dry as may be. In the absence of sphagnum, some of the mosses that grow in sheets upon rocks and around the bases of tree-trunks will answer. Pick out leaves, stems, etc., and break up the moss, so it will hold the shape into which it is fashioned. In gathering flowers to arrange in this manner, long stems are not needed. A good supply of green should not be forgotten. In making up, begin below and build



FIG. 76.—A DISH OF FLOWERS.

upwards, using green to hide the sand or moss wherever needed. Arranging in this manner admits of great variety, not only in the disposition of the flowers, but in the shape of the vessel used and the form given to the groundwork. Some flowers, like balsams, clematis, etc., show to the best advantage when looked directly down upon, and such should have a flat or but slightly convex foundation. The engraving, Fig. 75, shows a groundwork that is ready, and Fig. 76, the arrangement completed.

PLANTS IN WINDOWS.

Fig. 77 shows a very pretty arrangement of growing plants in a window which extends to the floor. In the centre of the window a stand may be placed to hold the largest plant, where it will appear to the best advantage. Pots of ivy may be placed in the corners, and the

vines trained up the casings, and around the ceiling. The floor should be covered with oil-cloth, or well painted, and the shelves and all the woodwork ought also to be given several coats of paint, that they may not be affected by the moisture which frequent syringing

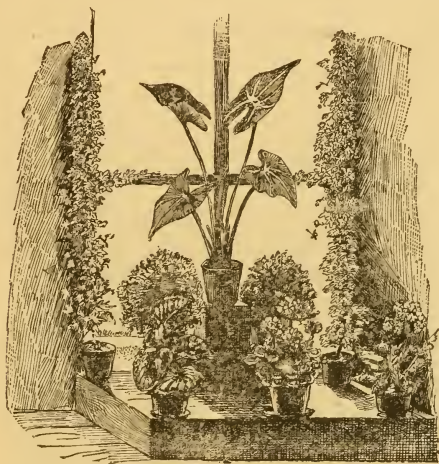


FIG. 77—WINDOW WITH PLANTS.

will leave behind. It is a good plan to have holes through the floor to allow surplus water to run off. Bay windows, in which plants are kept, should always be shut off from the room by glazed doors. In this way the moisture can be regulated to a nicety, all dust arising from sweeping kept out, and the plant will be much healthier than when grown in a window without doors.

Instead of training ivy or other climbing plant close to the inside of the window-frame, a neat trellis adds much to the effect. The trellises shown in Fig. 78 are made of the material of a departed hoop-skirt, but if such a thing is not at hand, small wire will serve. After

shaping the parts and fastening them together by winding with cotton cord, the whole is painted some quiet color. The trellises are then fastened to strong but slim sticks, the lower ends of which are inserted in the pots containing the plants.

A box like that shown in Fig. 79 can be so applied to the outside of any window, as to be an ornament, and a constant source of pleasure throughout the summer, and when frosts come the box may be changed to the inside, and be refurnished, replacing exhausted plants with others, and be a thing of beauty and joy all the winter. It may be made of inch boards, a foot or so in width and depth, as long as the window is wide, and can be filled

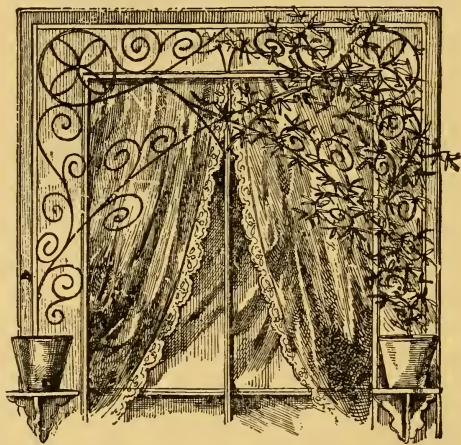


FIG. 78.—TRELLIS FOR WINDOW PLANTS.

up with little work. It is strengthened by screwing upon all the inside corners, including the bottom ones, pieces of tin cut two inches wide, and bent at right angles, to fit in closely. The bottom rests on the window ledge, and is held from slipping off by a hook from the under-side, closing into a ring fastened into the

window-sill. The outer side of the box is supported by a twisted wire cord, running from a ring in each corner up to rings at the sides of the window. Before setting it in place, stain the box in imitation of walnut, or ornament with some simple distinct pattern, with two colors of paint. They should be such as will harmonize with the room. Bright red should be avoided, or indeed any shade of red, as it will not harmonize well with some delicate colored flowers. If some regular pattern of

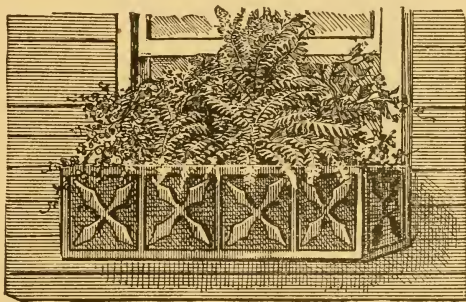


FIG. 79— A WINDOW BOX.

floor oil-cloth is used to cover the box. when seen from a little distance it will appear as if covered with tiles. The pots containing the plants are arranged in the box, and sphagnum or other moss packed between, to retain moisture. German ivy and Kenilworth ivy are good for trailing over the edge. Ferns, some kinds of ornamental grasses, geraniums, begonias, callas, verbenas, and the small-flowered petunias, are all desirable. Rose-colored and scarlet flowers in the same box do not have a good effect. There should always be white flowers mixed in with bright-colored ones, and for these sweet alyssum does well. When any plant goes out of bloom, the pot can be removed and another set in its place, without disturbing the other plants in the box.

FLORAL AWNINGS.

Figs. 80 and 81 show a style of awning which serves the double purpose of shade and ornament. The frame

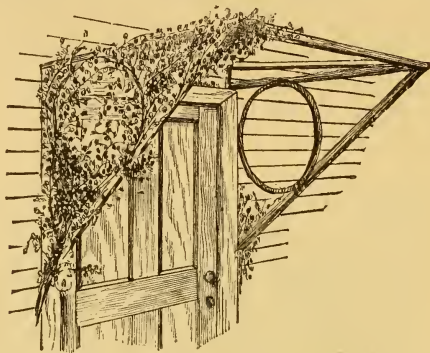


FIG. 80.—A CLEMATIS AWNING.

is made of lath, with a small hoop on either side, the method of construction being so plainly shown that no

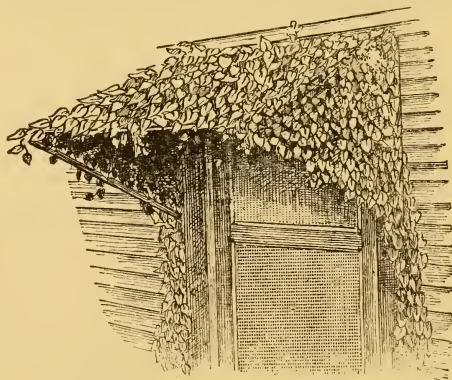


FIG. 81.—A MORNING-GLORY AWNING.

description is necessary. It is made easily in the season and the climbing plant trained on it,

THE IVY AS A DECORATIVE PLANT.

No plant adapts itself so well to purposes of home decorations as the European Ivy (*Hedera helix*). It will grow in situations where no sunshine reaches it, and on this account it can be trained about pictures and along the ceiling, and it always has a cheerful look. It ought not to be fastened to the wall, but be suspended in such a way that it can easily be taken down occasionally for a washing. Dust should never be allowed to accumulate on its leaves to hide their beauty. The only insect that troubles the Ivy is the scale. When this appears, every leaf and the entire branches should be washed in soap-suds or water to which aqua ammonia has been added at the rate of a tablespoonful to a quart of water, using a tooth-brush to loosen the insects' hold on them. After giving it a thorough cleansing, syringe well with clear water. The best soil for Ivies is ordinary garden loam and sand, with which a liberal quantity of bone-meal is mixed. This fertilizer seems to meet their wants better than anything else.

The growth is slow at first, but it is increasingly rapid, and each year the plant will reward patient care, by becoming more beautiful and more valuable. Perhaps the best time to begin with Ivy would be to get the plant in the spring, and to grow it through the summer, and take it in-doors in autumn. But there are so many things to do in spring that one does not then care to prepare for winter. Fortunately, one can, but for the loss of the season's growth, just as well begin during the winter, when the desire for such decoration is the strongest. The nurserymen and florists generally have Ivy in pots, at twenty-five or fifty cents, according to the size. One of these can be bought, or a single cutting, a branch a foot or two long, may be bought, or procured of some friend who has the plant. There are

many varieties of Ivy, and much confusion as to names. The variegated kinds are not so desirable, and those with small, deeply-cut leaves are of slow growth. The large-leaved kind, known generally as Irish Ivy, is one of the best. If one gets a plant in a pot, and the ball of earth is crowded with roots, transfer it to a larger pot. But a twig, longer or shorter, with roots or without, will make a beginning, and the rest will follow.

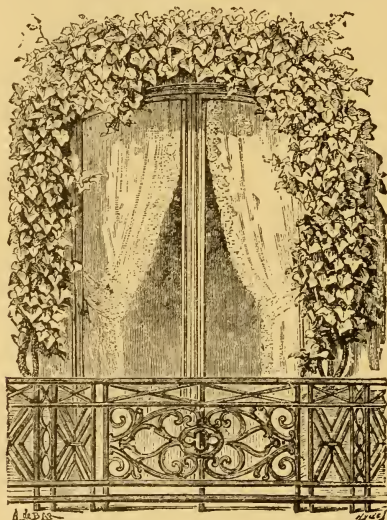


FIG. 82.—IVY AS WINDOW DRAPERY.

If the Ivy stem has no roots, fill a glass, a little vase, or whatever will hold it, with clean sand, stick in the Ivy, covering a few inches of the lower end, from which the leaves have been cut, and set it on the table or wherever else it will be ornamental. Keep the sand very wet, and in a few weeks, more or less, the Ivy will have thrown out roots; then transfer it to a pot of good soil, supply it with a stick to which it is to be tied, and keep

it in a room that is not over-heated. Give water as needed ; once a week go over the leaves one at a time with a soft damp cloth. Should the plant freeze, let it thaw very gradually, and no harm will come, unless it should be in growth. Unless in a very warm room,

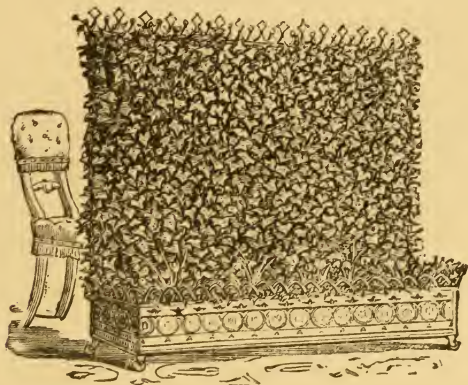


FIG. 83 .—IVY FOR A SCREEN.

growth will not start until towards spring, when danger of frost is over. Should new shoots be pushing, take care that it does not freeze. The future growth of the plant is easily controlled, and should be guided according to the use to be made of it ; one, two, or more leading shoots being permitted to grow, and the rest stopped by pinching their ends.

In Paris one frequently sees it used as drapery to windows, as shown in Fig. 82 ; the plants being in boxes and the stems trained up on the outside of the window ; while a similar effect is produced on the inside by the plants in pots or boxes. Its general use in that city is shown by the vast numbers in pots sold by the plant venders.

Another use for Ivy is shown in Fig. 83. A plant box,

with rollers to allow it to be moved, has a wire trellis at the back. Two iron rods are firmly fixed at the corners, and wires stretched between them. Several small plants set in light rich soil will soon form a dense screen for the front of the fire-place in summer and as a window screen in winter.

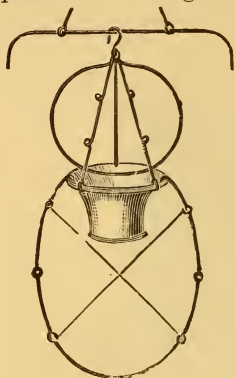


FIG. 84.

A pleasing manner of forming a window ornament of Ivy is shown in Fig. 84. Ivy stems are planted in a pot hung by three wires, and trained above and below it, upon supports of wire. Ivy is readily trained and with a little care one can make it grow in any desired shape. If a small plant has its terminal bud pinched off, this causes two branches to start from the axils of the upper leaves; these when a few inches long are pinched, and as other branches grow they are treated in the same manner.

Ivy may be trained around the window-frame, may encircle a mirror or picture-frame, may be run along the cornice or wherever fancy or taste suggests. Where adjoining rooms connect by folding-doors, the openings may be festooned with the vines in the most pleasing manner. Fig. 85 show part of such a doorway, there being a corresponding pot on the opposite side. Halls and stairways may often be decorated with Ivy.

DRIED GRASSES AND OTHER PLANTS.

Very tasteful decorations are made of dried grasses with cat-tails, ferns, everlasting flowers, bright berries, and autumn leaves. The grain fields, the meadows and roadsides, as well as the swamps and marshy places



FIG. 85.—IVY DECORATION IN ARCHWAY.

afford a great variety. Grasses and immortelles should be cut when they seem to be in perfection, and dried rapidly in the shade. Those of a stiff appearance, such as have their flowers in an erect spike, may be tied in small clusters, and hung to dry with their heads downwards. Other grasses, with their flowers in graceful panicles, would be spoiled by this treatment. For these, provide a box of convenient size, filled with dry sand; the stems of the grasses can be stuck in the sand, and the flower clusters will dry in a natural position. A



FIG. 86.—MIKADO HANGING-BASKET.

garret or any unused room will answer for drying the grasses, and they may be left in the boxes of sand until wanted for making up into bouquets. Select a damp time for making up the dried grasses into bunches or bouquets, as otherwise they may be so brittle that many of the smaller stems will be broken off. There are directions given for coloring, bronzing, and otherwise giving grasses an unnatural appearance. We consider all these in bad taste. Colored grasses are disgusting; those that are dried in the shade will keep their beauti-

ful natural colors. Autumn leaves should be gathered when they have attained their brightest tints, and pressed between sheets of blotting paper until thoroughly dry, by pressing with a hot flat-iron or dried immediately after they are gathered. The bright seed-



FIG. 87.—BASKET WITH DRIED GRASSES.

vessels of the climbing bitter-sweet (*Celastrus scandens*), or of its near kindred the strawberry bush (*Euonymus atropurpureus*), are very effective. A very neat and showy arrangement is shown in Fig. 86. It is an inverted Japanese umbrella, suspended by ribbons of old gold or pale blue, and filled with flowers and grasses.

In Fig. 87 a small basket is taken as a foundation, into which the grasses, ferns, etc., are tastefully arranged. The edge of the basket may be decorated with small pine and spruce cones, while lichens may be used to represent soil in which the ferns, etc., are placed, as if growing. One who possesses a *Haliotis*, or Ear Shell,



FIG. 88.—EAR SHELL WITH FERNS.

can turn it to good account, as in Fig. 88. It will make a suitable base to a cluster of ferns, grasses, etc., and at the same time serve as a receptacle for small articles. Very fine steel wire, such as the florists used in making up bouquets and designs in flowers, will be found very useful in arranging these winter decorations; it is very strong and almost invisible.

CHAPTER VI.

DINING-ROOM AND TABLE DECORATIONS.

THE way in which food is served has an important influence upon children in the forming of their habits. A proper care in laying the table at each meal with neatness and order, with the same service when the family only are present as when there are visitors, gives ease and manners to all. Should unexpected company arrive at time of meals, the spotless table-linen, clean glass, and bright silver show a home of true refinement.

Breakfast being necessarily an informal meal, there is less ceremony than at dinner. Fruit, if used, stands upon the table; as all the family can seldom be present at the same time, other things are kept hot in the kitchen and brought to the guests as they arrive. An English family that entertains with bountiful hospitality serves breakfast to their guests at any hour of the morning, but in a private family guests should observe the rules of courtesy by adapting themselves to the breakfast hour, as also to all other customs of the family they are visiting, as delays of this kind often make a deal of trouble and extra work.

Nothing is so suitable for a dinner table-cloth and napkins as pure white damask. For breakfast and lunch red damask looks well and washes admirably, but colored embroideries on white, or any elaborate work where changes for washing are so often made, seem altogether unsuitable. Flowers are a pretty adornment for the table, but they should not be profuse. A slender vase at each end of the table with flowers of a single

kind, with their leaves, are much prettier than bouquets of mixed colors. A very desirable addition to the table is a small tea-kettle of copper, bronze, or polished brass, with its alcohol lamp, to keep the water at boiling point all through the breakfast or tea. The hot water is used to heat the cups before pouring the tea or coffee, and to regulate its strength.

TRAY-CLOTHS FOR THE TABLE.

The devices called “tray-cloths,” take the place of a tray upon the table, and are useful, as they save a long table-cloth many a washing, besides which they greatly

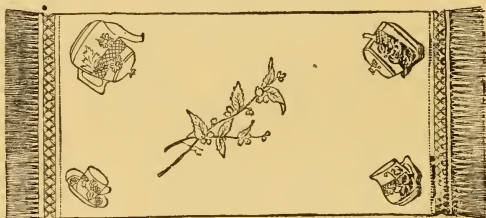


FIG. 89.—A NEAT TEA TRAY-CLOTH.

enhance the beauty of the table service. The tea tray-cloth, Fig. 89, is made of pure white “Momie cloth,” half a yard wide. It takes a yard for one tray-cloth; a very nice quality of the material can be bought for forty cents a yard. Plain white linen can be used if preferred. The material is fringed out on each end, for three and a half inches. A row of drawn work is above the fringe on each end. The designs in the corners and centre, can be found among the transfer patterns at one cent each; they are applied with a warm iron, and worked in outline stitch with red or blue working-cotton. In sending for the patterns, be sure

to ask for blue ones if they are to be used on white, and red patterns, if for dark colors. The carver's cloth, Fig. 90, is fringed all around; the designs are worked on in the way already described. This cloth can be made of plain linen, or Momie cloth; the latter is now in favor for the tray-cloths, as it is somewhat



FIG. 90.—A CARVER'S TRAY-CLOTH.

thicker than the plain linen, and therefore affords better protection to the table-cloth than those made of thinner material.

TEAPOT COSEYS.

A Teapot Cosey is a most useful and elegant addition to the tea table. It is really a thickly padded cover, placed over the teapot, thus excluding the air and keeping the tea hot for hours. When members of the family are belated through trains being overdue, or unexpected visitors arrive, the welcome tea is hot, steaming and fragrant for them, without waiting for the kettle to boil in order to make a new supply. Every tea-drinker should know that keeping the tea hot on the stove spoils the flavor of the beverage, since by this method the bit-

ter tannin, which is the astringent principle, is extracted from the leaves.

To make the cosey, shown in Fig. 91, cut two pieces of cloth a little longer than the height of the teapot,

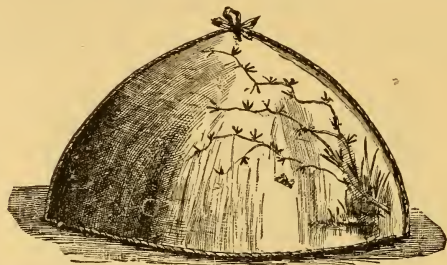


FIG. 91.—TEAPOT COSEY.

and half a yard wide, shaping them as in the engraving. Line and wad each piece with raw cotton to about two inches in thickness, turn in the halves face to face, overcast them neatly together ; then join the two cushions

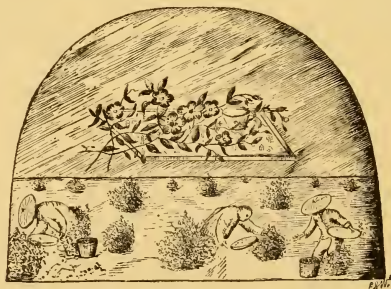


FIG. 92.—A PRETTIER COSEY

so made around the arch, leaving them open at the base. Finish all round the edge with a pretty cord, making a few loops at the top for a handle with which to lift the cosey from the teapot. The material can be of colored

plush, velvet, satin, silk, or, indeed, almost any goods, and ornamented with an embroidered spray on each side, or a spray on one side and initials or monogram on the other. A cosey made of embroidered wine-colored velvet, lined with old-gold satin, edged with old-gold silk cord, will make an acceptable Christmas gift.

A still prettier design is shown in Fig. 92. The shape resembles a cap, and the size is governed by that of the teapot it is to cover. The cosey can be decorated with embroidery or with Japanese figures in bright colors cut from cretonne, and transferred upon dark flannel. Others have merely lettering, as "Take a cup and drink it up, and call the neighbors in," or "The cup that cheers, but not inebriates." For the lining cut out two caps of chamois, the same size as the cloth. Baste a layer of cotton on these, and afterward join all together at the bottom of the cosey.

DECORATIONS FOR THE TABLE.

In matters of the table, the question how far the eye shall be gratified, as well as the palate, must be decided by the circumstances of each housekeeper. We cannot expect the farmer's wife who, with several children to care for, has to provide the three meals a day for her husband and several hired men, to look much after the ornamentation of the table. If she can provide a fairly clean tablecloth, and tolerably bright knives, forks, and spoons, she does well. Indeed, these are the very foundation of all table adornment, for where these are wanting all ornamentation of dishes is out of place. There is a great deal in the way of doing little things, and one housekeeper will have her table neat and attractive, while that of another, with exactly the same means, will be the reverse. If there are strawberries for tea—as there should be in every farm-house in the season, the farmer's wife

may well spend a few minutes in placing strawberry leaves around the edge of the dish, no matter how common the ware. If there are grapes for dessert, a few leaves and tendrils among the clusters give an easily added beauty. A housekeeper who cares to make her table attractive will find it a great help to have a few roots of parsley in the garden in summer, or in a box of earth in the kitchen window in winter. It is a small matter, to be sure, but the brightness that a few green leaves, contrasted with the white china and white table-cloth, bring to the table, is worth just the little trouble required to secure it. A few leaves of parsley around any dish of cold meats converts it into an object of beauty. The fern-leaved parsley is as easily grown as the common parsley, but it is so beautifully cut and frilled and fringed, that it is handsome enough to serve as the green to the finest bouquet. A box of it in the kitchen forms a cheerful ornament, and its leaves will be at hand when wanted. Of course Parsley is not the only material that may be used for garnishing dishes. A few slices of beet and carrot, cut crosswise, will set off a dish of sliced corned beef; sliced hard-boiled eggs may be used to ornament a salad, etc.

The table may be made bright and cheerful at very small cost to those who have to buy flowers, and at none at all for those who have them in their own gardens. Low vases, or flower-dishes of sparkling cut-glass, filled with rosebuds, carnations, and violets, set here and there on the table, are exceedingly pretty, and are preferred by many to taller ones, as they less obstruct the view across the board. But for a large dinner-party, a centre-piece of fruit and flowers seems necessary. If expense is not considered, a handsome *épergne* or crystal rose-glass like a large bowl, resting on a circular plate-glass mirror, and filled with fragrant blossoms, is always beautiful; but if neither of these is convenient, an excel-

lent device may be arranged with articles to be found in every house (Figs. 93 and 94). Take a large platter, round or oval, and set an inverted saucer upon it. On this place a glass fruit-dish, and into this two goblets with their feet firmly bound together with ribbon, the lower one



FIG. 93.--DISHES ARRANGED FOR A CENTRE-PIECE.

being inverted, and the upper standing upright. If preferred, a tall, slender glass vase may be used in place of the upper goblet. This forms an extempore *épergne*, and to fill it lay ferns and large leaves round the edge of the platter, slipping the stems under the edge of the saucer to keep them in place. Heap the plate with fruit, mingling a few flowers for color. Over the edge of the high dish hang ferns, ivy, or smilax, to trail gracefully down, and fill in with grapes, or any other fruit. Fill the upper goblet with water, and set in it a bouquet, from which droops smilax, or some other creeper, to conceal the glasses.

In cold weather, when flowers are very high priced, and in some places not to be obtained at all, fruit and berries alone can be used. Bright red and yellow apples, and a few grapes, mixed with wild berries and grasses gathered from the fields, as bitter-sweet, burning-

bush, mountain ash berries, and sweet berries, the blue berries of the Virginia creeper, all work in effectively and form very pretty ornaments.—A growing plant, particularly if in bloom, looks very well on a dining-table, if planted in a decorated china or Japanese flower-pot.—Small bouquets of choice flowers are frequently provided for the guests, either placed in tiny bouquet-holders, or laid beside each plate. For ladies, the buttonhole bouquet is perfect composed of several flowers tastefully arranged, while each gentleman has a buttonhole flower, which differs from the bouquet in being simply a single blossom, like a rosebud or tuberose, with a sweet-scented leaf for a background. The stems of the flowers



FIG. 94.—CENTRE-PIECE PARTLY FILLED.

should be covered with damp cotton and wrapped in tinfoil. Two or three violets and a rose-geranium leaf are dropped in the finger-bowls to perfume the water, and be rubbed gently through the fingers.

Fig. 95 shows a very neat device for ornamenting a table with growing plants or artificial substitutes. It is made of six pieces of thin wood neatly glued together,

and a board fitted in for the bottom. When made of oak it can be left the natural color of the wood or gilded, but if of pine, paint it black or brown. Paint some objects on the sides in colors which will harmonize with the plants that are to be held. After the flower-pot is



FIG. 95.—A JARDINIÈRE FOR THE TABLE.

placed in, lay moss over the top to conceal it from view. If large brass-headed nails are used for feet, the jardiniere will be finished.

TO KEEP THE PITCHER COOL.

A device for keeping the heat out of an ice-pitcher and thus is shown in Fig. 96. It is made of heavy brown paper, interlined with three layers of cotton batting. A

piece is made to fit around the pitcher, and a round piece fitted in the top of that ; these are overhanded together. A cover is made to slip over this of a pretty

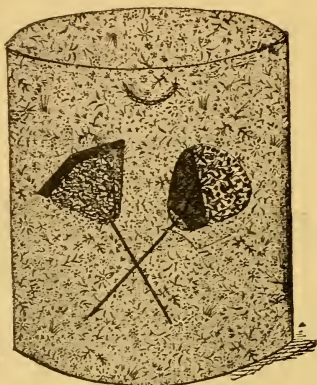


FIG. 96.—COVER FOR ICE-WATER PITCHER.

pattern of sateen ; some appropriate design can be selected, or it can be made of a plain color, and ornamented to suit the taste. Handles made of picture-cord are drawn through each side to lift it up by.

CHAPTER VII.

FITTING UP BEDROOMS.

OUR SLEEPING-ROOMS.

IN planning the house it is quite too common to make the sleeping-rooms too small. One third of every average human life is spent in bed, yet the smallest apartments in the house are generally those used as sleeping-rooms. The parlors, though little used, are made ample in size, while the rooms in which so large a portion of life is spent are in many cases made little larger than closets. Sleeping-rooms should be spacious, bright and cheery. As far as practicable they should be accessible to sunshine. Ventilation should be regularly attended to. If the windows and doors are kept closed "for fear of night air," and the atmosphere of the room is stifling in consequence, headache and many other ills will follow. As soon as a bedroom is vacated in the morning, the sunshine and air should be freely admitted, the bed opened and thoroughly aired before the room is settled. Soiled towels and clothing, stale bouquets, foul water, and everything which can vitiate the atmosphere of the room should be promptly removed. An open fire-place in a sleeping-room is a very desirable means of comfort and health. A small fire on cool evenings will make the room bright, wholesome, and cheerful, while the current of warm air up the chimney carries away foul air and promotes ventilation.

The furniture and decoration of a bedroom should be arranged with a view, first of all, to convenience, and

next to simplicity. The windows should not be muffled with heavy curtains and lambrequins, and all heavy draperies of woollen or silken fabrics are undesirable in a bedroom. Such a room may be made extremely cosy and attractive with very little outlay. There is a nameless charm about a bedroom showing tasteful domestic handiwork, which is wanting in many gorgeous chambers.

The bed is of course the article of first importance. Great changes for the better are observable in the fashions for bedsteads. Instead of the towering headboards of a few years ago, neat and artistic forms are now made. Those of brass are handsome, cleanly, and durable. White Marseilles or other spreads are neat and washable, but they give a cold and formal air to the room, which is avoided by the use of more recently-introduced fabrics in old gold, light blue, or red. If pillow-shams are used they should be attached to some kind of a "holder." The other necessary articles are a washstand, mirror, and crockery. There is a great variety of decorated china and earthenware which cost very little more than the plain white ware, and go far toward making the room bright and attractive.

When guests are received, they should at least be treated as well as the family, and even a little extra attention would not be amiss. Have the room as pleasant and cheery as possible. If there is a closet in it, do not think it necessary to fill it up with the family garments that look to the visitor's eye as if they were destined to hang there for years. A guest does not enjoy "living in her trunk," and merely a hook or two stranded off in a dark corner on which to hang her choicest garments, are very unsatisfactory. A bureau with drawers unlocked, as well as unfilled, is an absolute necessity to one who has been living "like folks" at home. No amount of little tables decorated with the daintiest scarfs will take its place. A rocking-chair is desirable, and a

hassock would not come amiss. A pen and ink are not superfluous to one who has left loving friends at home, and yet in beautifully furnished houses, how customary it is, when ink is asked for, to produce the family ink bottle, which is liable to be called back at any moment, thus leaving the visitor under the necessity of writing her next letter with a lead pencil. A small writing-desk conveniently furnished with its inkstand, pens, paper, and stamps, would certainly add to the comfort of those who may have been warmly welcomed.

HANDKERCHIEF PILLOW-SHAM.

Fig. 97 shows a pillow-sham formed of four linen hem-stitched handkerchiefs, joined together with a fancy

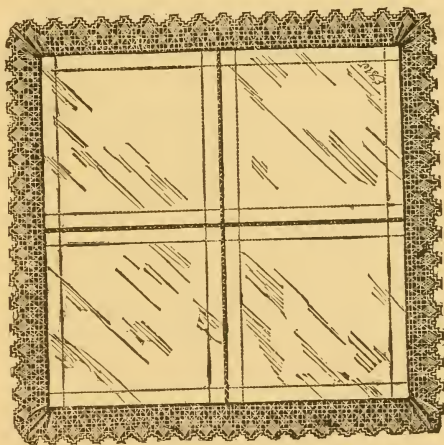


FIG. 97.—HANDKERCHIEF PILLOW-SHAM.

stitch. They are easily made, and, in comparison with the tucked and ruffled ones, easily laundered, and they present a neat and attractive appearance on the bed. They can be lined with pink or blue silesia if one de-

sires ; but there is nothing prettier for them than spotless white. The size of the handkerchiefs will depend on the size the sham is to be. A very good quality for such purposes can be purchased for fifteen cents. The shams are edged with linen antique lace. A slip for baby's carriage pillow can be made of a single handkerchief, edged with the lace. An embroidered sham over a pillow of pink sateen is very handsome.

DESIGN FOR A HOP PILLOW.

The hop pillow seen in Fig. 98 is made in the shape of a sofa-cushion of unbleached muslin, with a cover of gray linen that can be slipped off and washed. A branch



FIG. 98.—HOP PILLOW.

of hop vine is embroidered on it in outline stitch, with olive-green and red crewels ; just a dash of the red is used here and there on the leaves. A dark-red cord finishes the edge ; a bow of ribbon of the same shade is placed in one corner.

PIN-CUSHIONS FOR THE TOILET-TABLE.

A design for a pin-cushion in the form of a water-lily, is shown at Fig. 99. A quarter of a yard each of white, yellow and olive felt is sufficient for three flowers. Make a round cushion, four inches in diameter, of the yellow felt, and stuff with wool. Some of the same felt is fringed and sewed around it to represent stamens. From the white cloth cut six half circles ; lay a pleat in each and arrange around the centre. Then from the olive felt cut larger half circles and sew these around



FIG. 99.—WATER-LILY CUSHION.

all. Make a stand of heavy cardboard, cover and sew the lily and leaves to it. Veins in the olive-colored leaves can be worked if liked.

Another very novel design is shown in Fig. 100. The three bags joined together with a large bow appear to furnish the bureau, and give it a tasteful appearance. The cushions for the bags are made separately ; they measure five inches each way, are made of some soft muslin, and filled with sawdust which has been sifted, and the finer it is the better. The outside can be made of silk, satin, or plush, all of the same color, or each bag of different colors that blend well together. Pink, blue, and cream color form a pretty combination, and can be used in either a pink or blue room. Make the outside

an inch longer than the bags or cushions, slip them in the coverings, and tie them together at the top. Fasten a large bow of several loops and ends at the top. If the

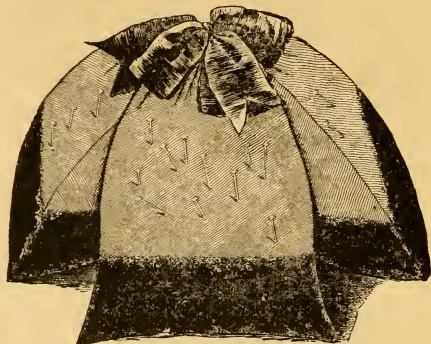


FIG. 100.—NEW FORM OF PIN-CUSHION.

bags are of different colors, the bow should be tri-colored also. Some pin-cushions are made of one large bag; the top trimmed with lace.

BED-ROOM TOILET SET.

The toilet set shown in Fig. 101 is of linen scrim, cut to fit the bureau, making allowance for the lace on the edge. This is hemmed all around with a narrow hem. A border four inches deep of buttercups and leaves is embroidered on it in natural shades with silks; just above that, the threads are drawn out to the space of an inch and three quarters, and narrow ribbon run through the cross-threads, as shown in the engraving, and tied in little bows on the corners. It is edged with torchon lace, and lined with yellow surah. The cushion is made in the same manner. The toilet bottles, covered with the yellow surah, stand upon little mats made of the same by plaiting up a straight piece of the surah

three inches wide, half of this width being fringed out ; this is sewed around the bottom of the bottles. Ribbon

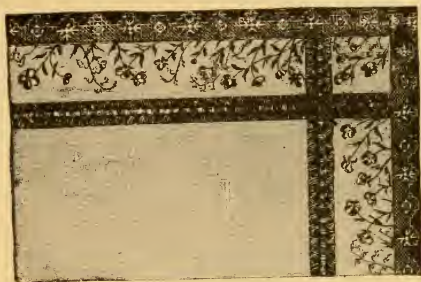


FIG. 101.—CORNER FOR TOILET SET.

of the same color is tied around the neck, with a full bow on the front. The effect is very pleasing.

HOME-MADE RUGS.

Rugs to lay in front of the bureau, fire-place, etc., are comfortable and can be made ornamental. The rug

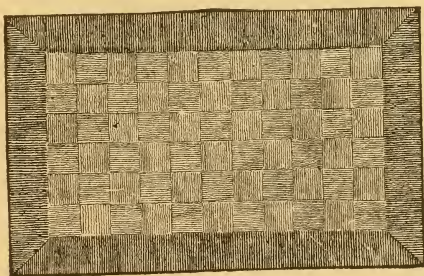


FIG. 102.—HOME-MADE RUG.

shown in Fig. 102 is made of woolen rags, which are carefully cut into strips three quarters of an inch wide, on the bias if possible. These are sewed together as

one would sew carpet rags. The middle of the rug is formed of sixty-six blocks, each an eighth of a yard square, knit from the rags in plain knitting stitch. These are joined so that every alternate one is reversed—that is, the ribs formed by the knitting run horizontally in one, and vertically in the other block, as seen in the engraving. The border is knit six inches wide, of a solid color, dark red or maroon; this is joined to the rug, the corners being mitred and sewed together. The centre, only, is lined with bed-ticking.

HAIR-PIN BOX.

Fig. 103 shows a receptacle for hair-pins. It is made of a tin box with crocheted cover stiffened and gilded.

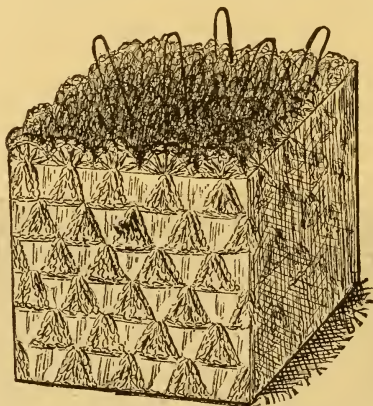


FIG. 103.—HAIR-PIN BOX.

It is filled with curled horse-hair, and has a knitted cover. The top is made of zephyr, by knitting one row plain, and every other one by winding the zephyr around the first finger four times, and knitting it in. That makes a fluffy and soft material, into which to stick the

pins. The cover is crocheted of macramé cord, in shell patterns to fit over the box. It is first stiffened with cold starch, and gilded when it is dry.

A WORSTED LAMP-MAT.

The beauty of the lamp-mat shown in Fig. 104 lies in the blending of colors. The mat is made of four shades of olive-green worsted, knit in garter-stitch, on medium-sized needles, into a strip three yards long, and

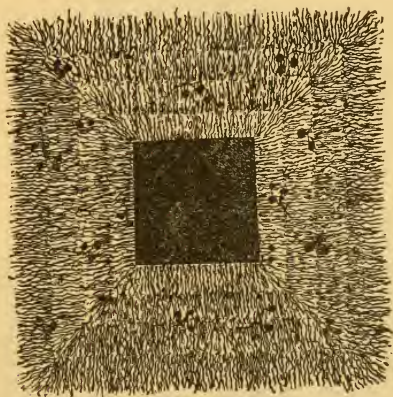


FIG. 104.—PRETTY LAMP-MAT.

eighteen stitches wide. This is dampened and ironed; then one edge is cut off and ravelled out to within a quarter of an inch of the other one; this is left to be sewed on by. The bottom is made of a piece of paste-board about nine inches square, and covered on both sides with some dark material. The ravelled strip is sewed into this in rows, commencing from the outside with the darkest shade, each row lapping sufficiently to hide the edge of the previous row, where it is sewed, as shown in the engraving.

HOME-MADE TOILET-TABLE.

A very substantial, convenient toilet-table, shown in Fig. 106, can be made at home with little outlay. It may be more or less tasteful, according to the skill of the worker and the covering material used. Selecting a strong packing-box (Fig. 105) of a convenient size, strengthen it with a few screws along each joining edge, strengthen it with a few screws along each joining edge,

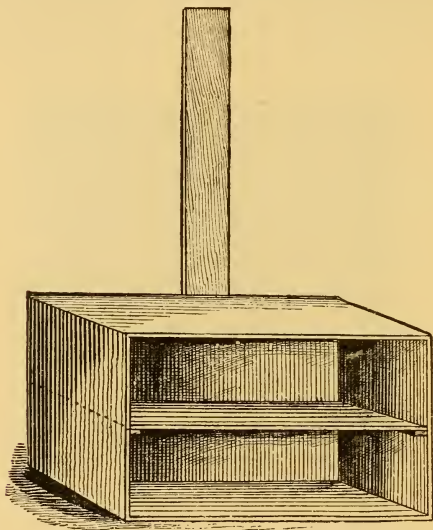


FIG. 105.—THE BOX FOR TOILET TABLE.

and screw a strip on each side to support a shelf. Upon the back screw an inch-thick board firmly, of suitable height to support a mirror. Now cover with any available material of a color that suits the taste. Flowered chintz, a gray ground with pink roses over it, is very pretty and serviceable. A curtain around the front and two ends is securely tacked along the upper edge. A piece, the exact size of the top, is edged around with a

ruffle two inches wide, and stretched over and tacked so that it hangs just below the edge. The mirror is held firmly by screwing it to the upright piece at the top and bottom. The mirror should be as tall as possible. If the money to be expended is limited, use most of it on the glass and have a plainer frame. A carpenter will make a good-sized pine frame for a trifle,

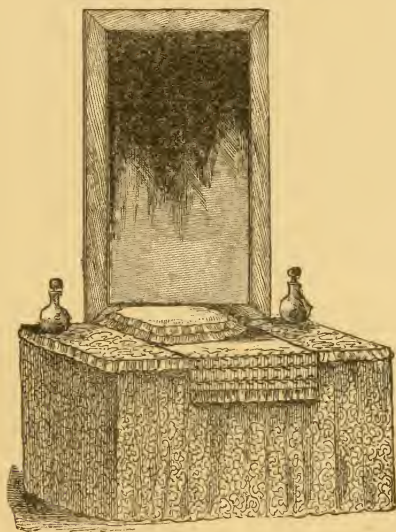


FIG. 106.—THE STAND COMPLETED.

which can be stained to look like walnut thus: Give the wood two coats of a solution of about half an ounce of permanganate of potash to a quart of water. In a few minutes wash off with water, dry, and varnish.—A mat of white linen worked with bright-colored thread is laid on the top so that the fringed ends hang over the front. Before the mirror, place the pin-cushion, worked to correspond with the mat.

JAPANESE CARD-RECEIVER.

A scrap-receiver or catch-all may be made from an old Japanese fan. Remove the fastening which holds the fan-sticks together at the bottom, and secure them with a strong thread. Cut away the side-pieces. Run a ribbon alternately through the loose part of the fan, and fasten it on the inside. Pass a thread through each fold at the top, and draw it to the size desired. Make a cornucopia of pasteboard to fit inside the covering. Cover neatly with silesia. Hang the receiver with a silk cord or narrow ribbon. Finish it at the bottom with a bow of broad satin ribbon. Also place one near the top. If the ribbon employed is narrow, make many loops and ends to the bow.

MIRROR DECORATIONS.

A very neat decoration for a mirror is a wide ribbon band and long bow, as shown in Fig. 106. The straight band is fastened across the glass, and contains a

suitable motto. The bow falls gracefully at the side, and has the ends fringed and prettily painted or embroidered. This ornament is most suitable for dressing mirror, and may be made to cover an unsightly crack or broken corner. Better still for this purpose is a wider scarf of some of the soft, thin materials now so much in vogue, which can be draped more easily and more gracefully. Fig. 107

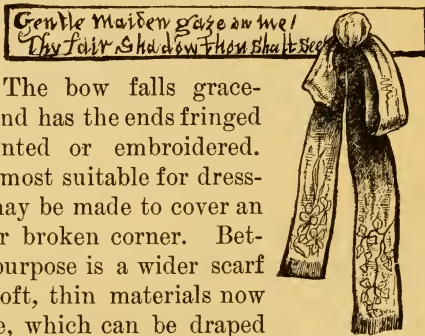


FIG. 106.—MIRROR DECORATION.

shows how an old mirror with a marred frame, and perhaps a piece broken out of the corner, can still be used and made very artistic. Cover the frame with

plush, and decorate it with natural cat-tails and grasses. A board is covered with plush to match the glass, fastened up with iron brackets, and trimmed with fringe, or "spike tassels" of the color of the plush covering. For

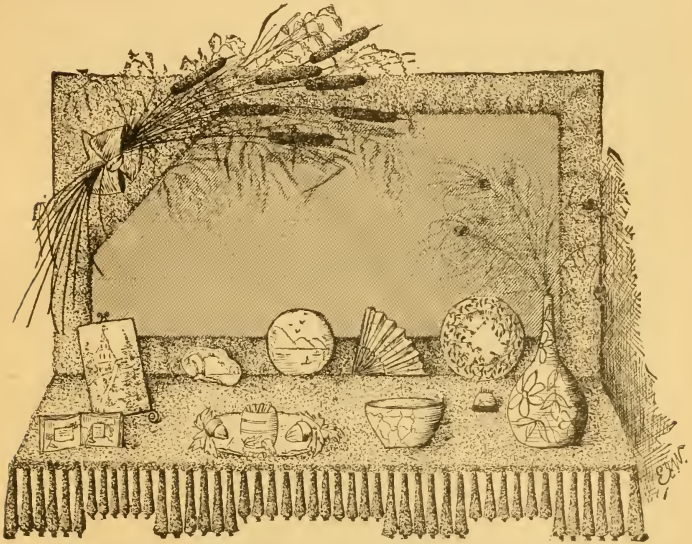


FIG. 107.—AN OLD LOOKING-GLASS MADE NEW.

an occupied bedroom, the shelf would of course be used to hold brushes, combs, and other toilet articles instead of bric-a-brac.

ORNAMENTAL TOWEL-RACKS.

The towel-rack shown in Fig. 108 is made of black walnut, the outer frame being either made of four pieces framed together, or in one piece with a rectangular opening sawed out of the middle. The arms which support the straight rod are fastened on by small

butts, so as to fold up when not in use. To fix it up as shown in the engraving, a thin board is fitted into the opening in the back. Two pieces of stiff pasteboard are cut each one third as long as the board, and a little less than its width. They are covered with plush or felt, with straps of the same fastened on to hold brushes and combs. These are then tacked to the board, with a piece of looking-glass plate occupying the space between

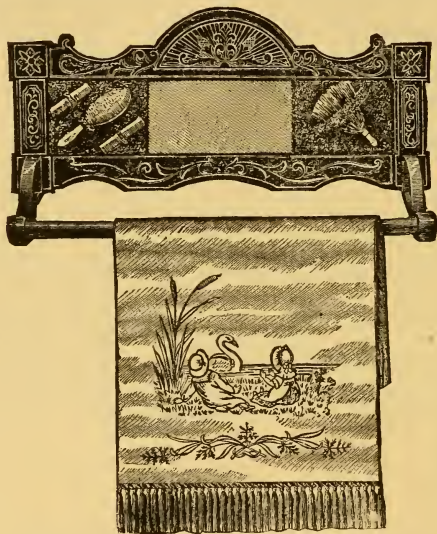


FIG. 108.—ORNAMENTAL TOWEL-RACK.

them. The board, thus covered, is fastened securely into the frame. A simpler and very neat way is to cover the entire board with canvas or other suitable material, with a monogram in the middle surrounded by ornamental designs, all embroidered or painted on.

Another very cheap and convenient towel-rack consists of a round or oval board, decorated to form a plaque or panel. In the centre are bored three or four holes

at different angles to receive round rods, half an inch in diameter and eighteen inches long, upon which the towels may be hung.

SCREENS OR SPLASHERS.

A screen behind the washstand to protect the wall from spattering drops of water, not only promotes tidiness but can be made very ornamental. Fig. 109 shows a



FIG. 109.—EMBROIDERED SPLASHER.

design for one made of white crash. The material must be cut with the selvedge at the top and bottom. The raw edges at each end must be hemmed. Trace the design lightly with lead-pencil, and work it in outline stitch with fine cotton. Scarlet is prettiest, and retains the color better when washed. Follow the outline carefully that the design may not be lost in working. Another kind is made of linen, the design drawn on the cloth with indelible ink. In this case the design is not to be embroidered, as the color of the ink is per-

manent. Outline pictures of various designs may be used; flowers, birds, or a combination of both. The Kate Greenaway pictures are favorites, as the quaint little figures can be very prettily arranged in a beautiful framework of flowers.

The splasher shown in Fig. 110 can be made of plain cream-colored linen or of momie cloth. It is twenty-two by thirty-three inches, is fringed out at the bottom and has two rows of drawn-work above. The cross-threads are caught together with blue working-cotton. The spaces between are filled with fancy stitches, worked



FIG. 110.—MOMIE-CLOTH SPLASHER.

with the blue. An appropriate design is stamped on the upper part, which is also worked with the blue cotton. A narrow linen hem finishes the top, which is turned under so as not to be in sight, and small brass rings are sewed on the corners by which to fasten it on the wall, using a couple of tacks. Bows of a bright shade of blue ribbon are placed over the tacks at each corner, to hide the fastenings.

A round splasher, shown in Fig. 111, is made over a hoop, the diameter of which should correspond to the width of the wash-stand. Cover the hoop as smoothly and tightly as possible with some bright-colored cam-

bric or silesia, and make an outside covering of plain or cotton swiss, half the width of the hoop, and long enough to full on slightly. Gather the opposite edge, and after fastening it firmly on the outside of the hoop, draw it down to the centre and finish it with a large bow of ribbon of the same color as the lining. The edge should be finished with a swiss ruffle, about three inches wide, worked in "herring-bone" stitch, with

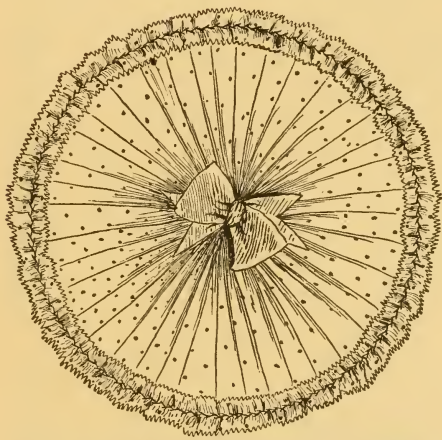


FIG. 111.—A ROUND WASH-STAND SCREEN.

worsted. Make a loop on the back by which to hang it up, and suspend it so that only three quarters of the screen can be seen.

FANCY TOILET SET.

The set shown in Fig. 112 is made of blue and white plaid linen towelling ; it is also very pretty when made as here illustrated. It requires two yards of the material for a bureau of ordinary size. First cut a cover to fit the old cushion ; then do the same for the two mats,

and use what remains for the scarf. A spool and a lead pencil can be used to mark the circles; make one at every point where the blue lines cross; these are worked, in outline stitch, with blue working-cotton. Take care that the line of the circle is not any wider than the woven line. The ends of the scarf are fringed out with little tassels made of the blue cotton fastened in it. The sides of the cover for the cushion and mats

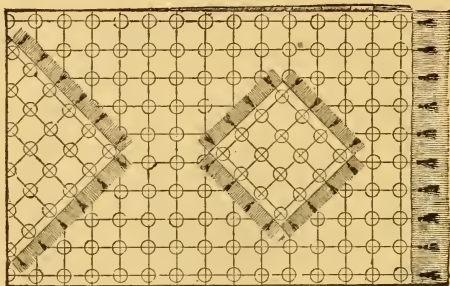


FIG. 112.—NEAT TOILET SET.

are treated in the same manner. A bow of satin ribbon is fastened on one corner of the cushion. The red plaid linen makes a more showy set, but not so pretty.

WALL-BAGS AND POCKETS.

Fig. 113 shows a design for a series of bags to be hung on the inside of a closet door, or in some other convenient place, where dust-cloths, whisk-brooms, etc., can be easily found. Any suitable material can be used to make the pockets, but cretonne or calico is preferred, as they shed the dust. Take a piece of goods, double for the back, measuring thirty inches by seventeen. The piece which forms the pockets should be forty-two

inches by eleven. This is bound with brown braid, and has a row of feather-stitching in brown.

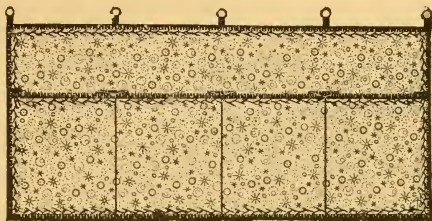


FIG. 113.—CONVENIENT WALL-POCKETS.

A larger article, with pockets below to hold shoes and slippers, is shown in Fig. 114. It is also made of cre-

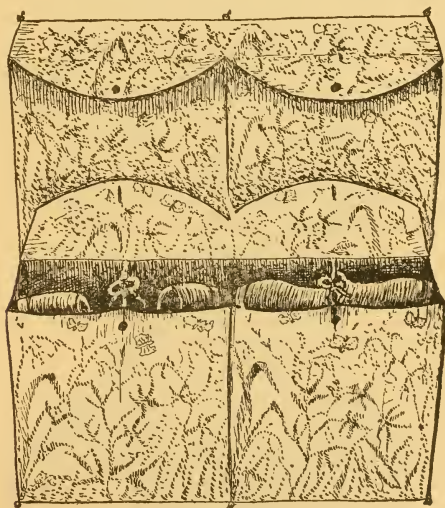


FIG. 114.—A SHOE-CASE.

tonne, the back being twenty-four inches long and seventeen wide, made double or lined. The piece of

which the pockets are formed is thirty-three inches long, and ten inches wide, also made double. Stitch



FIG. 115—A CLOTHES
BAG.

two pieces four and a half inches from the outside edge, which make a place for the pasteboard. Cut the pasteboard eight by ten inches, and slip it in place; plait the spaces which are left at each side to fit the back, and baste on the pockets. The flaps are made the width of the back, and seven and a half inches deep. Bind them with braid and baste in place; afterwards bind it all round with braid, and sew pieces on each pocket by which to tie it up.

The bag for soiled linen (Fig. 115), is made of two straight pieces sewed together all round, stitching it twice across the top. Cut a slit in

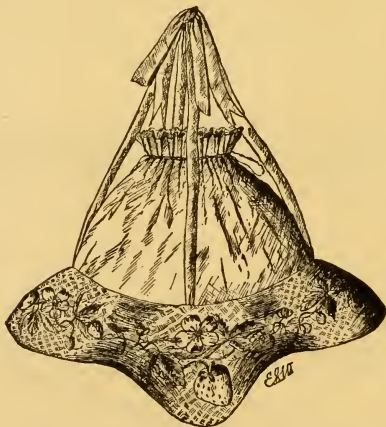


FIG. 116.—BAG FOR SOILED HANDKERCHIEFS.

the front, and bind it with braid. Hang the bag with braid.

A common straw hat, "caught up" and fastened in four places, is used for the bottom of the bag shown in

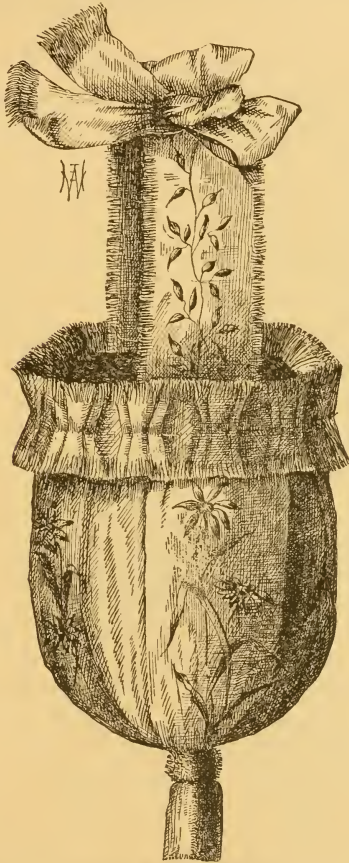


FIG. 117.—WASTE BOX.

Fig. 116. Paint some vine or flower on the rim. The top is made of a straight piece of silk. Sew it in the crown of the hat and draw it together with a shoe-

string. Four pieces of narrow ribbon, fastened at equal distances in the crown of the hat, and brought together at the top with a bow, are used to hang up the bag.

The materials required to make the little receptacle for holding burned matches, and other wastes, shown in Fig. 117, are two yards of satin ribbon three inches wide and of any color; a piece of cardboard; a spool of sewing-silk, and a small silk or chenille tassel matching the ribbon in color. From the cardboard cut four strips, four inches in length, and two in width. Sew these pieces together in the shape of a box, and fit a bottom to it of cardboard. The box is now ready for trimming, which is done in the following manner: Cut four strips of the satin ribbon, seven inches in length, overhand the edges together with sewing-silk on the wrong side, then turn it out, and fit it over the box, gathering it to a point at the bottom, and draw it to fit closely around the top. One of the seams should be placed at each corner. For the handle use a strip of ribbon a quarter or three eighths of a yard in length, cut the selvedge from both sides, and fringe them about half an inch deep. Then fasten securely to each side of the box. Place on the top of the handle a full satin bow with fringed ends. At the bottom, where the bag is gathered to a point, the tassel is to be securely fastened. A full ruche of ribbon finishes the edge around the top of the box, the ribbon first having been fringed out about a quarter of an inch deep on each edge, as the handle has been done. It can be made still prettier by painting a graceful design of flowers on each of the strips of ribbon for the bag, before sewing them together, also a spray on the handle. Another very odd way is to use two materials of different coloring,—for example, crimson plush, and gold-colored satin, alternate strips of each. Gay flowers may be painted or embroi-

dered on the satin, such as poppies or carnations. Should blue satin and gold plush be used, daisies are very pretty for the decoration.

CASES FOR SHAVING-PAPERS.

The unique little shaving-paper holder, as shown in Fig. 118, is made of rough and ragged edged paper, such



FIG. 118.—SHAVING-PAPER CASE.

as is used for water-color paintings. Cut two pieces for the front and back, making the back a trifle smaller ;

pierce two holes in the top corners of the pieces, and corresponding ones in the tissue-paper which is to be placed between the front and back; run a silk cord through all by which to hang it. Pansies, painted in bold colors, with a monogram and the lettering in gilt, form the decoration for the front of the case.

The cover for shaving-paper shown in Fig. 119 is made of a bevelled-edged card, in the form of a palette, with the photo of the giver mounted on it. The picture, having been



FIG. 119.—PALETTE SHAVING-PAPER CASE.

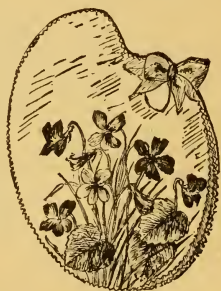


FIG. 120.—CHAMOIS SKIN CASE.

previously soaked from its card, is to be mounted on the cover. If the maker does not care to use her likeness for this purpose, the case may be decorated with flowers in water colors.

The design shown in Fig. 120, is made out of chamois skin; several thicknesses are cut in the shape of a palette, pinked around the edges, and tied together with violet satin ribbon. The outside piece has a group of violets painted on it. The painting is very effective on the chamois skin.

HANDKERCHIEF SOFA-PILLOW.

The sofa-pillow shown in Fig. 121 is made of a handkerchief and is very pretty, with silk pompons on each corner to match the principal color of the handkerchief. A work-bag is also made of a handkerchief. Turn down the four corners, leaving a space of a few inches between them. Make a hem in them about half an inch wide, and run a narrow ribbon through it to draw it together. Turn the corners, and trim around the top with white lace.

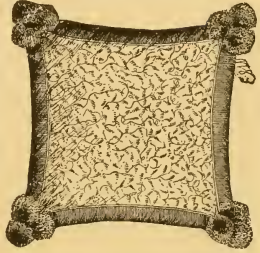


FIG. 121.—SOFA-PILLOW.

CLOSETS AND WARDROBES.

Every bedroom should be supplied with a closet. If this has been omitted in building the house, the lack can

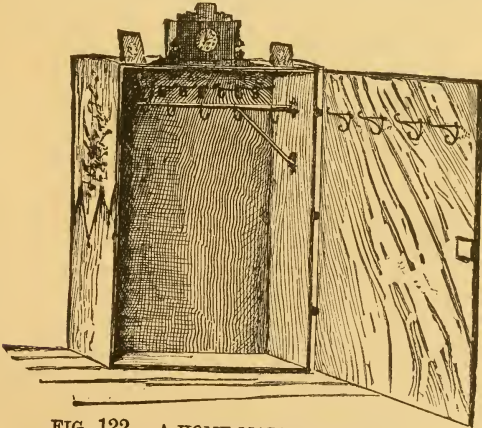


FIG. 122.—A HOME-MADE WARDROBE.

be measurably supplied by a wardrobe, either portable or fixed in one corner. Fig. 122 shows a wardrobe made

of a box, with hooks inserted in the back of it, also in the door, which is made of the cover of the box, fastened with common door-hinges. Attached to one side of the box is an arm, which swings out into the room. Hooks are fastened into the lower side of this arm. Such a closet is very convenient for hanging up dresses, wraps, and other articles of wearing apparel, which are injured by being folded when put into trunks or upon shelves. The arm gives a chance to get at whatever hangs on the hooks at the back of the box without removing the articles on it. When the door is swung open, and the arm is swung out, it is an easy matter to get at everything in wardrobe without removing any articles. Such an arrangement affords a place for a

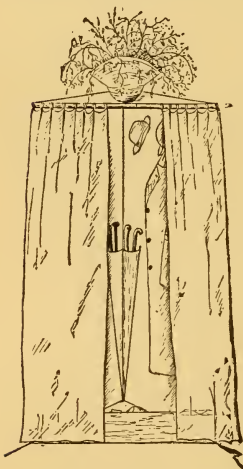


FIG. 123.—A CORNER CLOSET.

great many pieces of clothing in the smallest possible space, and it can be made quite ornamental by painting it, or covering it with paper, and putting a scarf over the top, and letting it hang down the side. The top makes a convenient shelf.

Fig. 123 shows a cheaply-made corner closet. A triangular board is fastened in the corner at the proper height, and a curtain made of cretonne, or dark canton flannel, hung from it on a piece of stout wire and brass rings. A number of hooks are placed on each side of the closet, and a narrow band across the bottom, to keep the rubbers in. A pocket is made for the umbrellas, canes, etc., and tacked in the corner. An old straw hat, gilded or painted, is placed on the top, filled with grasses and cat-tails.

In a bedroom which has no closet, a serviceable ward-

robe can easily and cheaply be made, as shown in Fig. 124. It extends across one end of the room. Take two boards one foot wide, sawed off in seven-foot lengths. A foot from the upper end of each length nail cleats across. These boards are then to be placed against the side walls, at the end of the room. A board is cut exactly as long as the room is wide, and this is placed on the top of the upright boards. Another piece is cut, as long as the top board, less the thickness of the two upright pieces. This fits in between the uprights,

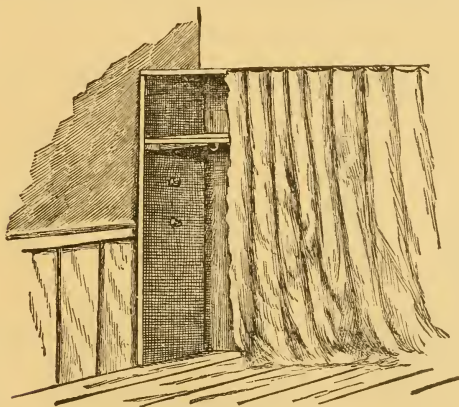


FIG. 124.—HOME-MADE CLOSET.

and rests on the cleats, and, fitting snugly, it keeps the end pieces pressed against the wall; therefore no nails or screws are needed to hold the arrangement in place. One has, by this plan, a shelf at the top on which to keep the boxes and articles which cannot be hung up. Into the bottom of this shelf screw hooks on which garments are hung. In this way is avoided damaging the walls by driving in nails or putting on hooks. Then make a curtain which is tacked to the front of the top board, weight the bottom of it, so it

will hang in its proper place always, and is not blowing about to admit dust. The curtain might be hung on a pole, but it is better to fasten it with tacks, because this plan of arranging it makes everything snug and dust-tight. It should be full enough to hang gracefully.

A PICTURESQUE BEDROOM.

Fig. 125 shows a bedroom fitted up with home-made furniture and decorations upholstered with cretonne. The pattern here used has a bright ground, which is

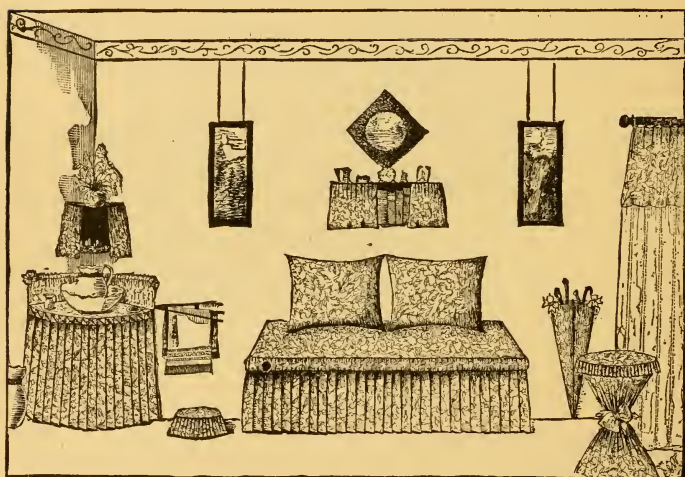


FIG. 125.—A ROOM FURNISHED IN CRETONNE.

nearly covered with leaves and pink rosebuds. After the walls are kalsomined, which should be of a delicate shade of pink, paste on, as shown, a wide wall-paper border. This adds greatly to the appearance of a plain wall. The lounge is made of a box, six feet long, twenty-three inches wide, and fifteen inches high. Cleats are placed on the inside of the box to hold the

lid. A caster should be fastened under each corner, after which the box is ready to cover. Tack on the plaiting for the bottom just over the top, so that the cushion will cover the edge. For the cushion, cut two strong pieces of muslin or partly worn ticking the size of the top of the box, and a piece four inches deep, to be sewed between the top and the bottom of the cushion. One side should be left unsewed until the stuffing has been placed in. For the latter, fine straw or worn-out comfortables can be used. Cut a piece of the cretonne the size of the top of the cushion, and make a strip six inches deep, and long enough to go once and a half round the cushion, gather this strip, and sew one side to the piece for the top; draw it over the cushion, and run the other edge of the puff to the under-side. The pillows can be of any size, but the larger they are, the better. The frame for the little table is a couple of barrel-heads and a small pole thirty inches high. Tack on the cretonne loosely enough to allow it to come together in the middle, after which it is drawn down, tied, and finished with a large bow of pink ribbon or a band of the same material. Make a narrow plaiting of cretonne and tack around the top of the table. The lambrequin for the window is a straight piece, finished at the bottom with a deep hem and sewed on the curtain rings. The umbrella-case is not merely ornamental—the pockets are made of the cretonne doubled or lined with some heavy muslin, the back being covered with pasteboard. Hang it on the wall with small brass rings, sewed at the top, corners, and bottom; tack a small bow of pink ribbon at each corner of the case.

The corner wash-stand is made of a triangular board, rounded on the outer edge, and supported by three stout legs. Tack the cretonne on the top as seen in the design, leaving it loose at the bottom, so that shoes and

other articles can be placed behind it. Cover the top with marbled oil-cloth, and make a screen of dotted swiss over pink cambric, to tack back of the wash-bowl. The little corner closet, which is so convenient for bottles and wash-stand necessities, is made of two ebonized pieces of wood. The curtain is hung with small brass rings on a nail which is fastened at each corner. The book-shelf is constructed in the same manner. The frames for the panel pictures are ebonized pine, or they can be gilded if preferred. The diamond-shaped frame is also made of pine, covered with garnet velveteen. It makes a very pretty frame, and when it is hung up high it cannot be easily distinguished from a velvet one.

SLIPPER-CASES.

Tasteful articles for the reception of slippers are useful and may be made very ornamental. Fig. 126 shows a case made in the form of a butterfly.

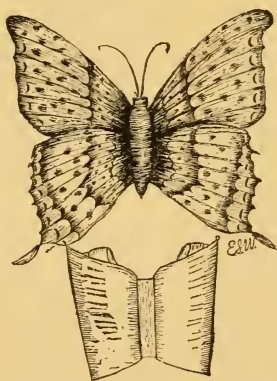


FIG. 126.—A BUTTERFLY SLIP-
PER CASE.

For the foundation, have a board sawed out in the shape of the butterfly seen in the engraving. Cover the board with silesia on both sides. Cut two pockets out of pasteboard, cover them with silesia, and tack them on the back. Cut a butterfly out of "wigan" large enough to fit over the pockets, and on it make the butterfly. Use bright pieces of velvet, satin, or cloth, according to taste; join them with bright-colored silks, and

line with some plain color. Place a row of stitching on

each side of the body of the butterfly, and stuff it with cotton ; then sew up the head, and fasten it on the pockets. Screw-eyes are fastened in the board to hang it by.

To make the case shown in Fig. 127, shape two pieces of heavy cardboard as in the engraving, one for the foundation being of the size required to hold the slippers, the other for the pocket, being a trifle more than half the length, and three inches wider than the first piece.

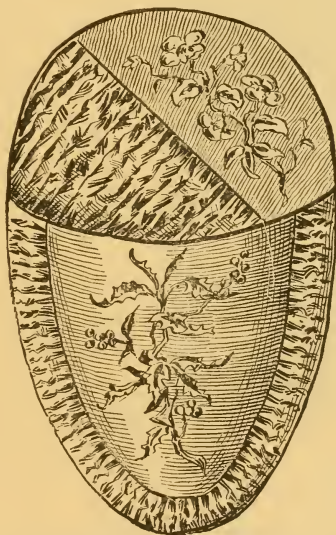


FIG. 127.—SLIPPER-CASE.

The foundation is covered with felt, the part extending above the pocket being divided diagonally, and covered with contrasting colors. One half has a design in embroidery, painting, or etching in outline stitch, and the other is puffed. The pocket is similarly decorated, and

is bordered with a puffing one inch and a half wide. Sew the pocket firmly to the back-board, and allow the puffing to extend over the edge. Line the case neatly with silesia.



FIG. 128.—SLIPPER-CASE.

Fig. 128 shows some thing entirely new in the way of a slipper-case, which is very odd and pretty. It is made of a strip of light leather, thirty-one by eleven inches. The kind required can be found at a shoemaker's or a harness-maker's store. Have the shoemaker put eyelets in each side of the leather, to within eight inches of the top. Lace up the sides with narrow yellow satin ribbon, with a bow at the top. A cluster of yellow flowers is painted on the front of the pocket and upon the top part, and eyelets are inserted in the upper corner, by which to hang it up.

A very pretty penwiper is cut in the form of fans, the outside being decorated with embroidery in bright colors.

SMOKERS' ARTICLES.

A bedroom occupied by a single gentleman who smokes may very appropriately be furnished with conveniences for the indulgence in that solace. The tobacco

box shown in Fig. 129 is made of a cocoanut shell in its rough state, just as it is after the outer fibrous husk is removed. Having selected a nicely-shaped cocoa-nut, saw off the top, as seen in the engraving, remove the "meat" from the interior, and allow the shell to dry. For a base, the third of another shell will be needed. This should be sawed in some fanciful pattern, like that shown in the engraving, to serve as feet, and the top of this portion should be cut away to allow the shell to rest on, and it should be glued in place. A couple of large pipes are to be fastened to

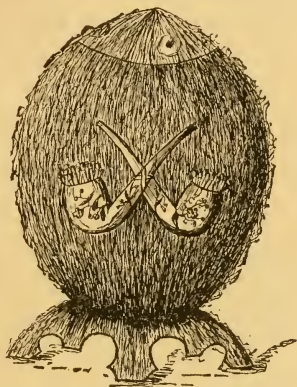


FIG. 129.—COCOA-NUT TOBACCO BOX.

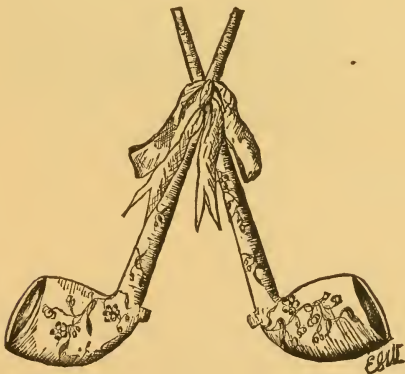


FIG. 130.—PIPE MATCH-HOLDER.

the shell, the one to hold matches, and the other for burned matches. The pipes or the box may be orna-

mented, if desired, by the liquid gilding now sold for fancy work, or otherwise.

Two ordinary clay pipes, gilded, decorated, tied together with ribbon, as shown in Fig. 130, and fastened on the wall make ornamental match-holders.

VALUE OF HOME-MADE DECORATIONS.

There are thousands of ladies with refined tastes, who, if they have an extra five dollars, would much rather spend it for home decoration than on dress for themselves. It is possible with limited income to make a very modest home more attractive than a much richer one, and its influence on the family, especially upon children, cannot be estimated. Such a home does more to form the character for good, than the teachings or discipline of parents. A home where the furnishing of each room has been thought out and perhaps worked out by mother and daughters, has a value to father and sons far beyond one committed to some stranger to "furnish throughout as stylish as possible," at any cost. Its influence does not cease when it is broken up, but reaches down through generations in other homes.

CHAPTER VIII.

HOW TO MAKE THE KITCHEN PLEASANT.

TIDY WOOD-BOXES.

THE kitchen, in which many housewives spend a large portion of each day, should be made as convenient and pleasant as possible. One of the indispensable requisites for tidiness is a wood-box.

A very good form is shown in Fig. 131. The legs are made of rustic sticks; the knottier they are, the better;

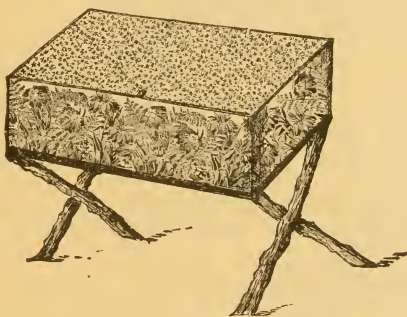


FIG. 131.—FLAT WOOD BOX.

give them a couple of coats of varnish. The flat box is made of a common soap-box, covered with a pretty pattern of oil-cloth; a piece with a border is the prettiest; use the border around the sides, as seen in the engraving. Finish it on the edges with a narrow gilt moulding—wall-paper can be used if it is more convenient. Fasten the pieces for the legs together firmly, and set the box in them. A box of this description will be

found very convenient to use for other purposes in the summer months, when not needed for wood.

The wood-box shown in Fig. 132 is made of a square box, set cornerways in the cross-legs. It can be covered with oil-cloth or wall-paper, or colored with black-walnut stain, which can be found at any paint store. The lids are attached by hinges, which do not show, and a knob

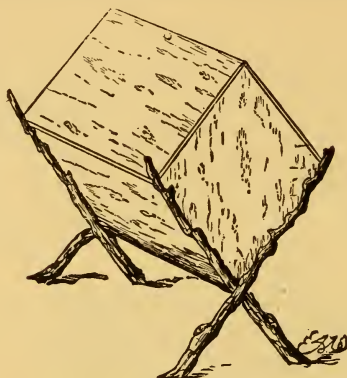


FIG. 132.—SQUARE WOOD BOX.

is fastened on the front to lift them by. If the hinges are of the kind that are fastened upon the outside, gild them.

POCKET FOR DUST-CLOTHS.

A kitchen wall-box for dust-cloths and wipers has a division in the middle so that the dust-cloth and the window and lamp wipers can be kept separate. It should be made large enough to accommodate all the dusters and wipers in use, and a few others in reserve. Pieces for the back, front, bottom, and two sides, of any size that may be required, are cut from pasteboard. A third piece, the same size and shape as the sides, is fastened in the middle of the case, to make the two

compartments. Each piece is covered with light oil-cloth and bound around with woollen braid, a simple pattern having first been worked along the lower edge of the oil-cloth with zephyr, same color as the braid. After the case is sewed together, the extra piece is fastened in the centre by a few stitches top and bottom. A corner of the oil-cloth scalloped along the front and bound with braid is sewed to the back. Also three rings or loops of braid to hang the case up by are sewn to the back. Two pieces of braid on the flap and two on the front serve for fastenings.

ORNAMENTAL RAG-BAG.

An improvement on the old style of rag-bag is shown in Fig. 133. It is made of a white towel, with knotted fringe. Draw circles on the bottom of it, and a little spray or design, and embroider them in red working-cotton. The circles are done in the darning-stitch style. Make a strong white muslin bag, the size of the towel when it is folded over, and sew the towel on the front of it. Fasten rings on the back part of the bag, and hang it on a rod. The inside of the closet door will usually be found a convenient place in which to hang the rag-bag. This or a similar

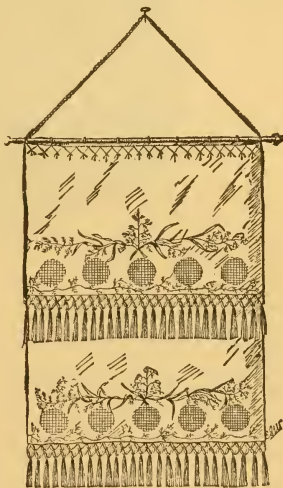


FIG. 133.—NEW STYLE RAG-BAG.

in bedroom closets for soiled clothes.

CLOTHES-PIN APRON.

Fig. 134 shows a convenient apron with a receptacle for clothes-pins. It is made of gray linen, bound with scarlet braid. Two pieces of the braid are stitched together for a band to tie around the waist. Bed-ticking

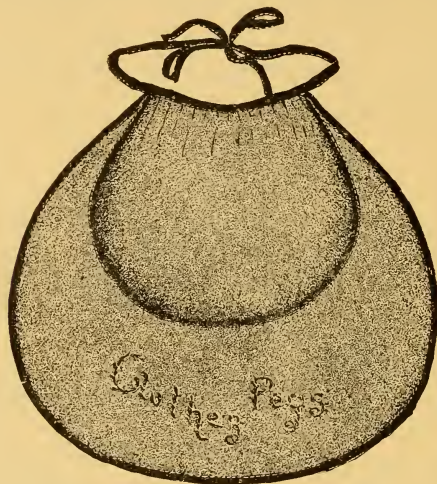


FIG. 134.—A CLOTHES-PEG APRON.

or awning material may be used instead of linen. White and cream-colored duck make very salable ones for fairs. In addition to the lettering shown in the engraving, outlines of the pegs may be scattered over the pocket.

A RECORD CUSHION.

Any one having washing done out of the house will find the use of the laundry cushion illustrated in Fig. 135 a convenient method of keeping a list of articles. A

full list of the articles likely to be in the wash is written with indelible ink on a piece of unbleached linen about six inches long by ten wide. The name of each article is followed by a row of figures from one to ten inclusive. The linen is then sewed to a second piece of the same size and made into a cushion by stuffing with hair or sawdust. A cord, by which to hang it up, is fastened to the upper corners, and a row of pins is stuck along the edge. The number of any article in the wash is



FIG. 135.—A LAUNDRY RECORD CUSHION.

recorded by sticking a pin in a corresponding number opposite the name of the article. If four table-cloths are sent, a pin is stuck in the figure four, and if there are twenty-four napkins in the wash, pins stuck in figures ten, nine, and five keep a correct count.

RECEPTACLE FOR SOILED CLOTHES.

The barrel shown in Fig. 136 is intended to be used as a hamper for soiled clothes. A flour-barrel will answer

the best. Line the barrel on the inside with paper



FIG. 136.—A BARREL FOR
SOILED CLOTHES.

muslin. Remove the middle hoops and gild them, and also those on the top and bottom of the barrel. Take a piece of brown, undressed cambric, and put it around the barrel in large plaits. Replace the hoops that were taken off to be gilded, and fasten a bunch of natural grasses on the front of the barrel; or, if they are not obtainable, large flowers and leaves cut out of cretonne,

and pasted on, will answer. Cover the head by plaiting a

piece of the cambric around its edge, draw to the centre, and fasten on a knob to be used to lift out the lid. Cover the under-side of the barrel-head or lid with paper muslin, to match the lining of the barrel.

CHAPTER IX.

CHRISTMAS AND EASTER DECORATIONS.

DRESSING THE HOME FOR CHRISTMAS.

THE observance of Christmas as a merry holiday has now become almost as general in this country as in Europe. The Puritan forefathers sternly frowned on what they regarded as unseemly levity at Christmas-tide, and Thanksgiving very largely supplanted the older holiday in the Eastern States. But we have changed all that, and now have the two holidays. It takes but a little green to give the house a holiday air, if that be well arranged. Fortunate are those who have long plants of Ivy grown in pots, as they have a capital material at hand, and one vastly better than any made-up wreaths. A few evergreen trees of small size and neat habit in the hall, or on the stair-landings, go a great way towards decorating the house. Hemlocks, Junipers, Spruces, etc., etc., are often cut and put in place for this purpose. But in the warm dry air of the house these soon begin to drop, and cause that dread of all neat house-keepers, "a litter"; hence it is vastly better to use trees with their roots instead. If the ground is still open, trees may yet be taken up for the purpose. Select from the edge of the woods, or from open pastures, small evergreens that are well developed, that is, not one-sided, with branches reaching to the ground. These may be planted out in boxes, or small kegs of earth, taking care not to select large ones or the weight of earth will be too great for handling. The box or keg may be covered with cloth,

or even paper of an inconspicuous color. They will hold their leaves very much longer than cut trees, and having a support at base, they may be put just where they are wanted. There are two or more kinds of club-moss (*Lycopodium*) to be found in the woods, especially northward. These are known also as Ground-Pines and Bouquet Green, and in similar localities the Princess-Pines, or Pipsissewas, are also to be met with. All these are excellent for making small wreaths—the dealers call them “ropings”—as they do not drop, and they hold their color well. The running club-mosses have long, slender, prostrate stems, that will allow them to be joined directly into wreaths, but others require to be bound to a cord, and it is better to use a cord for all, as the mate-



FIG. 137.—A LAMBREQUIN OR CORNICE.

rial may be more evenly distributed, and the whole stronger. There are several evergreen ferns; indeed, there are few localities where one or more may not be found, and these are most useful for decoration. Unless living, in pots, they must first be pressed before they can be made up, otherwise they will curl in drying, and become unsightly. The fern-leaves may be pressed in a few days by placing between old newspapers, under weights, and changing the papers to dry ones daily at first, and then every two or three days. When dry they may be made up in a variety of decorative forms. Fig. 137 suggests the manner of arranging ferns with dried or artificial flowers. If intended for the window, it is better to have the foundation of thin board, which may be covered with

dark paper or muslin, and the leaves, etc., attached by pins and small tacks. If the cornice is to go above a picture-frame or mirror, use a piece of colored muslin or cambric, made very stiff with starch, and ironed smooth. Lay the strip flat on the table, or, better, on the bed, and attach the ferns, etc., by means of pins, taking care that the pins are concealed as much as possible. Of course, those who are so fortunate as to have fresh flowers can use them in decorating, but bright berries and

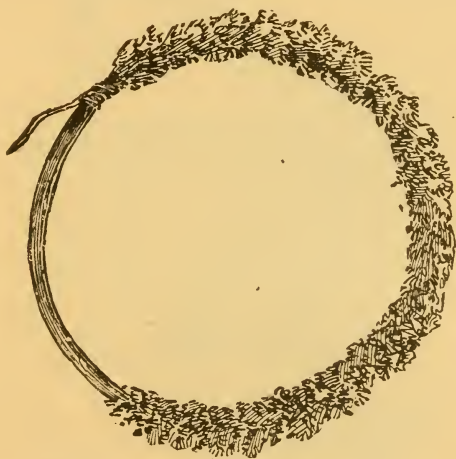


FIG. 138.—AN EVERGREEN WREATH.

fruits seem more appropriate to the season, and some may still be found, unless the birds have been too busy among them. Substitutes for berries may be made in various ways. Cranberries can be arranged in bunches with little trouble. Each berry is strung on a fine wire the ends of which are then doubled and twisted together, and six or eight of the berries are thus tied into a small bunch. The wire must be cut into pieces about five inches long, and should be the fine kind used for wiring

cut flowers. Peas and beans, softened by boiling, can be put on wire in the same manner, and given a scarlet coat by dipping in sealing-wax dissolved in alcohol, before making into bunches.

One of the easiest methods of making wreaths is to tie small bunches of evergreen to hoops of the desired size. These (Fig. 138) may be made out of strips of heavy paste-

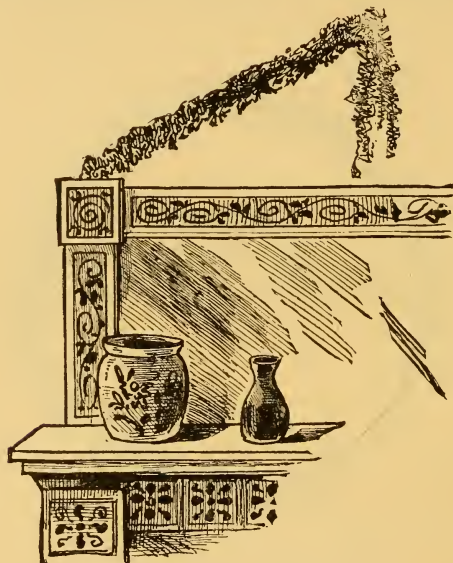


FIG. 139.—MANTEL DECORATIONS.

board, or barrel-hoops, cut the right length and securely tied. Ropings are made by tying small bits of evergreen to rope with fine cord. For some places, laths covered with evergreen are more useful and more easily managed than the limber roping.

Over the mantel in the parlors, make an inverted V-shaped arch (Fig. 139), by joining laths covered thickly with evergreen. At the top of the arch place a cluster

of berries and some green to trail downwards. Instead of a wreath over the pictures in the parlor, put vines of bitter-sweet, with which evergreen or trailing club-moss has been mixed. If bitter-sweet vines cannot be procured, use any graceful vine—wild grape-vines and Virginia-creeper answer well,—and decorate it with club-moss, or evergreen, and berries made as described. Beneath small pictures a cluster of green may be tacked, and a vine extended from it up over the picture, as shown in Fig. 140.



FIG. 140.—PICTURE DECORATIONS.

The decorations over the dining-room mantel may be quite different. A large bunch of green, mixed with wheat, millet, and berries, should be tacked up near the ceiling, and vines or ropings of green may hang down and be fastened out at each side.

Banners, with or without mottoes, are great helps in decorating, especially for large or public rooms. They may be straight across the bottom, or varied. The smaller the room the nicer should be the work upon the banners. Large ones may be of common material, and have the

edgings and lettering made with leaves or green of some other kind stitched on. Those intended for the dwelling are most effective if of red or other warm color, and if quite small, the edgings are better if made of green ribbon or other green material. The lettering may be cut from paper, or, if one is handy at such work, it may be put on with water-colors. Large letters are made with laths, and covered; octagon letters are easily made.

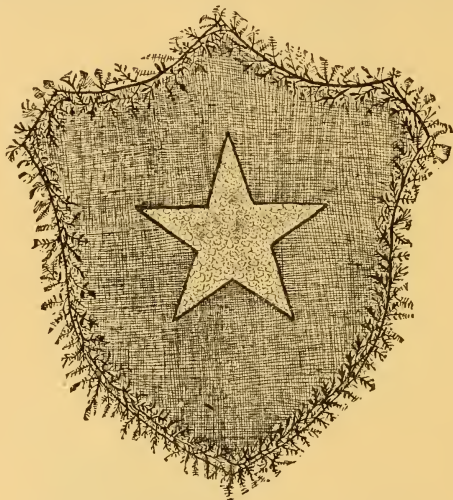


FIG. 141.—CHRISTMAS SHIELD AND STAR.

If the hall is wide and roomy, as every hall should be, it should have a full share of the decorations. Large, round wreaths may be placed over each picture. A group of flags of different sizes, in the most conspicuous place on the wall, and laths, well covered with evergreen, mixed with bright berries, over the doors. Place a small stand beside the door leading into the dining-room; arrange a wreath of box or club-moss around the edge of the top, and a vine of bitter-sweet, mixed with evergreen, around the standard.

A beautiful Christmas device is a scarlet shield, shown in Fig. 141, outlined with "Running Pine" (*Lycopodium* or Club-moss), or the dainty Hartford fern, upon which is placed a white star in rice-work, and hang it to represent the "Star in the East."

THE CHRISTMAS TREE.

This beautiful device for Christmas was brought from Germany, and is becoming more and more popular every year. Thousands of small evergreen trees are brought to the large cities and sold for the purpose. Those who live in the country can generally cut a suitable tree in the woods, or, better still, dig one up for planting out in a box, roots and all. In either case the small evergreen that is to serve as a Christmas tree is placed in a box and firmly fixed by nailing several wooden braces across the tub from side to side, close to the trunk of the tree, and filling it with sand, stones, or bricks. The top of this base is then covered with moss, or bits of evergreen, and a piece of bright-colored cloth or paper is wrapped around the sides of the tub or keg.

Various kinds of pretty ornaments for Christmas trees can be bought at the shops, but very good ones may be made at home for a trifle. The decorations must be showy and bright, but need not be as neatly made as if they were to undergo close inspection. Cranberries and popped corn strung on a thread, and looped from branch to branch, are quite effective. Chains made out of gold and silver paper are used in the same way. Cut a number of ovals about two inches long, and remove the centres to make rings. Join these into a chain by slipping a narrow strip of paper, three inches long, through two rings, and glueing the ends together. Join on another ring with another strip of paper, and so on. Cut out of cardboard as many stars, crescents, and "butterflies" as will

be needed, and twice that number out of gold and silver paper, and paste the latter on each side of the card-board. Pass a black thread through a point of the stars and crescents, and tie in a loop, by which it is hung on the tree. Out of blue, yellow, white, and red tissue-paper make tassels by cutting the paper into tiny strips. Fasten a bunch of these to the "butterflies," by passing a cord around both. Small candles, for lighting up the tree, may be fastened in place, when the regular candle holders are not to be had, by bending a small-sized hair-pin over the branch, points up, and pressing the candle down on the pin. The work of ornamenting the tree can be done by the whole family, but the presents should be given to a person of decorative taste and skill to hang in place on the tree.

HOME-MADE CHRISTMAS CARDS.

Beautiful Christmas cards can be made at home with little work or expense. The foundation is a cream-white card about six inches wide and four long. On the right-hand side of the card arrange a cluster of golden-rods, held in place by a narrow ribbon taken from the back of the card over the stems, then back through a second hole and tied in a bow on the back. The mottoes are painted in one color with a fine-pointed brush. It is well to practise on the lettering with an extra slip before beginning on the card. The motto may be changed to suit the taste of the worker. Golden-rod dries well and keeps its color so long that it is one of the best of flowers to use for such cards. A sprig of holly is very appropriate. A small sprig of evergreen mixed with red berries is pretty. Another pleasing card can be made by using pressed ferns and pansies; the latter when pressed will keep their color well.

Any person who paints can make an attractive card by

fringing a piece of silk five inches wide and seven long, to the depth of a quarter of an inch. On the silk is painted any design and motto that may be selected; after which it is fastened to a card a trifle larger by narrow ribbons passed through holes in the card and tied in tiny bows on the right side. Only two bows in opposite corners will be needed to secure the painted silk to the card.

EASTER DECORATIONS.

Easter is no longer regarded as the exclusive festival of one church, but is observed to a greater or less extent by nearly all. Christmas is peculiarly the holiday of the children, as celebrating the birth of the Christ-child; but Easter is the festival of the Christian world. Flowers are specially appropriate for Easter decorations, as the emblems of resurrection, and eggs have for ages been used as similar emblems. The cross, which is inappropriate at Christmas, is largely used as an Easter emblem, covered with flowers. Fig. 142 shows a cross made of mosses, berries, etc., on a wooden frame. The frame, made of any kind of wood, no matter how rough, is 12 to 14 inches high, and the length of the arms in proportion. Gather from the woods a large quantity of the soft crinkly moss which clings to rocks in damp places, and carefully dry it in the sun for a few hours, then scrape off the loose earth. Make a stiff paste of flower and water, and spread it over the back of the moss, and cover the entire cross. Paste a piece of scarlet flannel on the bottom to keep the table from being scratched. While collecting the moss, gather also other ornamental things, such as the little red cups and white cups among the gray lichens and little twigs covered with them. The Bitter-sweet is another essential ornament. Tiny autumn leaves and small ferns can be pressed and made of great service. When the



FIG. 142.—EASTER CROSS OF MOSSES AND FERNS.

moss covering is dry, the cross is ready for decorating. Beginning at the base, make a mound all around it of the little red and white cups; stand among these the little moss-covered twigs, also ferns, and a delicate variety of dried grasses. The body of the cross may be arranged according to taste, adding the different kinds of mosses and lichens, which grow on rocks in various shapes and colors. A small vine that nature has gayly colored may be pressed, and gracefully twined across the front. Add the Bitter-sweet berries to help give brilliance, A few natural flowers, or artificial ones of paper or wax, add greatly to its beauty. When the decorating is finished, drape in a light, graceful manner with hanging masses of light moss.

DECORATED EASTER EGGS.

Eggs in one form or another are the universal tokens of Easter. The exchange of eggs between friends is a very ancient custom, dating back almost to the flood, for it is a symbol of the Ark, as well as of the resurrection, which is the reason that we present them at Easter. It is moreover a very universal custom prevailing among different nations and religions. The Jews placed eggs on their Passover tables, the Druids used them in their ceremonies, and the Persians frequently give them as New Year's gifts. In Russia friends exchange greetings on Easter morning with "Christ is risen," and offer an Easter egg,—and stranger still, in the far East, the Mohammedans do the same. At city confectioners, fancy sugar eggs—some of them of enormous size, and containing panoramas of landscapes and figures, or else filled with bon-bons,—may be had at all prices; but appropriate home-made ones are worth twice as much. Various styles of decoration are shown in Fig. 143. To dye eggs, onion skins put in the water in which they

are boiled will make them a bright yellow; or, if left longer in the solution, a rich brown. Logwood, or violet ink, gives a royal purple; cochineal, pink and crimson; and many pieces of chintz, or bright ribbon



FIG. 143.—A GROUP OF EASTER EGGS.

that fade easily, if sewed tightly round the eggs, will color them nicely in figures, stripes, or dots. Another way is to dip the egg into hot water, and then write a name or motto on the shell with tallow. It is then

boiled in the solution of dye-wood, when the inscription will appear in white, upon a colored ground. Those who are skilful with pencil and paint-brush can present their friends with really exquisite souvenirs, by ornamenting eggs with flowers and butterflies, or appropriate texts of scripture. For these painted eggs, it is better to puncture a tiny hole with a pin in each side, and blow out the inside, leaving a clear shell, than to boil them; and the apertures can be concealed by stars of silver or gilt paper.

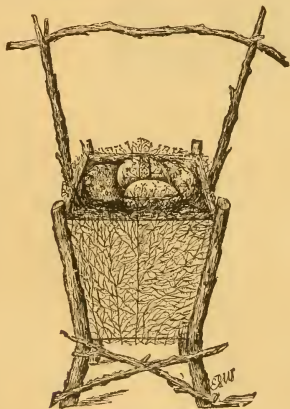


FIG. 144.



FIG. 145.

Eggs can also be beautifully colored with the dye which comes in ten-cent packages, and with a sharp penknife any design, flower, or name can be scratched on them. Bright-colored calicoes cut in designs and pasted on, and a piece of thin muslin placed around the eggs to protect them, make very curious and pretty Easter eggs. Several of these bright-colored eggs placed in a small rustic basket (Fig. 144) are very pleasing. The baskets can be made at home or purchased for fifty or sixty cents at a basket store. The Daisy Egg (Fig. 145)

has an opening in the side and can be filled with fresh or artificial flowers. It can be gilded or painted a light blue, and is suspended by a thread through the top.

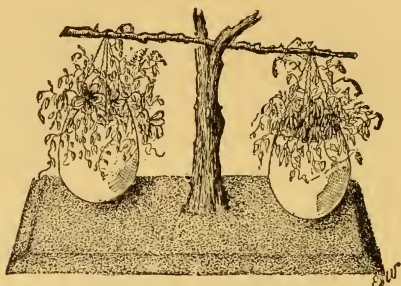


FIG. 146.—EGG-SHELL FLOWER-HOLDER.

Egg-shells balanced on a rustic stick (Fig. 146), for holding flowers, are very pretty. Cover a thin board



FIG. 147.—POND-LILY FLOWER-HOLDER.

with plush, fasten a stick in it and another across it upon which to hang the shells. Glue pieces of strong thread around the shells, gild them, and fill with bright artificial flowers. The shell set in the pond-lily, in Fig. 147, is intended to hold fresh flowers. Cover a board in the same manner as in the other and glue an artificial pond-lily on one end; wire the inner leaves so that they will hold the shell, and can be taken out and refilled.

The pitcher shown in Fig. 148 is made out of an egg-shell; first, draw the shape of the top of the pitcher on the shell, and break the shell away as near the line as possible, breaking a very little bit at a time. After the shell has been rinsed out and dried, glue a narrow

band of white paper over the rough edges. Paint the shell on the outside with water-colors, either a light blue or bright red. The handle is made of a strip of paper painted black; one end is glued on the inside of the shell, and the other on the outside. A piece, a little wider than the handle, is glued together for the shell to set in; this is cut out on the bottom to form four feet; glue the shell in this. The little figures are glued on the sides. A name or flower can be used instead.



FIG. 148.—EGG-SHELL PITCHER.

The little bag, Fig. 149, is made of half a shell. Paint it purple on the outside; "An Easter Greeting" is painted on it in violet color. Four pieces of narrow violet-colored ribbon are glued at equal distances around the inside of the top. A little bag is made of violet silk, and glued in the top of the shell. A band of fancy paper, cut in points on the bottom, with a tiny silk tassel fastened on each point, is glued around the top. The shell is filled with cotton, that has violet sachet powder sprinkled through it. This makes a very dainty little present to give mamma to hang beside her dressing-table. Such little Easter

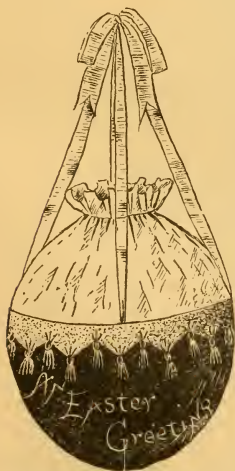


FIG. 149.—AN EASTER GREETING.

souvenirs are more cherished than the costly gifts which are sold in the stores.

AN EGG KEY-RACK.

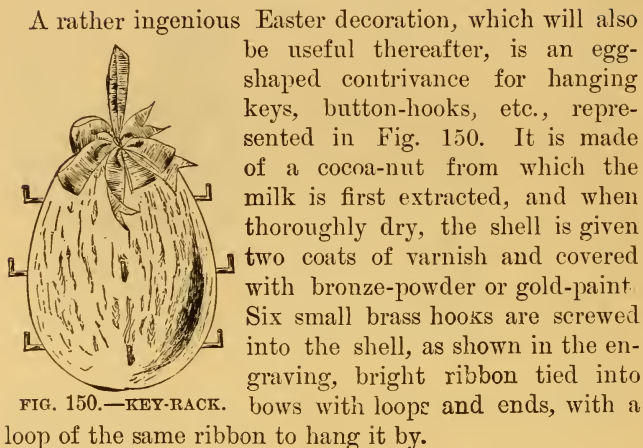


FIG. 150.—KEY-RACK.

AN EASTER CALENDAR.

A very neat little device for an Easter ornament is the banner calendar shown in Fig. 151. It is made of dark-red satin, with a band of plush across the bottom, of the same color. It is lined with silesia, and provided with a stiff interlining. Snow-drops, crocuses, or some other spring flowers are painted on in water-colors, and the calendar attached. The latter is in the form of a pad with a leaf for each day in the year. Such pads may be bought of stationers or detached from advertising calendars which are given away. The banner is securely fastened to the rod, and hung by a silk cord. The gilded clothes-pins are only for ornaments.



FIG. 151.

HOME-MADE VALENTINES.

The 14th of February is pleasantly observed by the young people as St. Valentine's Day. The shocking abuse of the day by sending hideous colored caricatures through the mails has tended to bring its observance into disrepute. But there are great varieties of beautiful and artistic valentines for sale in the shops, and many others equally as beautiful, and really more acceptable, may be made at home. A design for a watch-pocket is shown in Fig. 152. It is made of half a yard of satin ribbon-

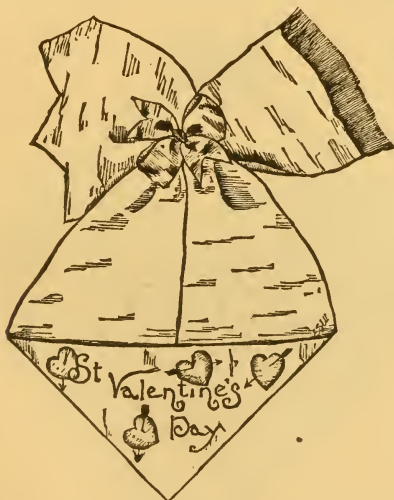


FIG. 152.—VALENTINE WATCH-POCKET.

three inches wide. Fold the ribbon in a point, as in the engraving, and join the two parts on the back up to where it is tied with the narrow ribbon. One of the ends is cut in points, and the other is fringed out. "St Valentine's Day," and the hearts, pierced with flying arrows, are painted on. If a sachet is preferred in place of the watch-pocket, place several thicknesses of cotton, sprin-

kled with sachet powder, in the pocket, and sew it together across the top. Light pink, blue, and green are the prettiest colors for the pocket or sachet.

The little case in the form of a heart, shown in Fig. 153, is made of some light wood, and is to be used to keep letters in. Saw two neatly shaped hearts out of thin wood; cover them with gold paint; draw or transfer something on the outside of one, that will make a good "silhouette;" paint the picture solid black or use instead a scrap picture, such as Bleeding Hearts, or Forget-me-nots. In either case, give the heart a coat of

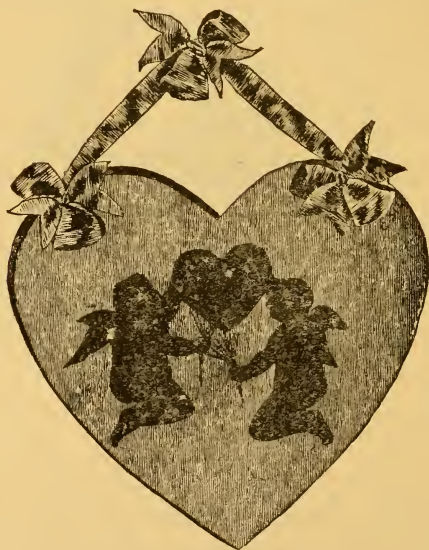


FIG. 153.—LETTER CASE.

varnish, both on the outside and inside. Bore a couple of holes in the top of each heart, and join them with a piece of silk pleated like a fan, and glued on the inside of the hearts. Draw the ribbon through the holes from the back to hang it up by, and attach bows of the same on the front, and also one at the top.

CHAPTER X.

HINTS FOR DECORATIVE WORK.

FANCY WORK FOR LADIES.

TASTEFUL work with the needle, the brush, the scroll-saw, or any other means, brings a double reward. It furnishes delightful occupation, refines and cultivates the taste; and when completed its results help to beautify the house or furnish welcome gifts for friends. Fancy work, to be worth doing, requires some degree of artistic taste and skill. Mere elaborateness is not worth striving for. A bed-quilt which has no other claim to attention than the extraordinarily large number of pieces of which it is composed is not worth the labor expended upon it. If one has no special talent for painting or embroidery, but desires to have such things about her, Decalcomanie furnishes many choice designs. Mineral Decalcomanie is used for such articles as require washing. It is a beautiful decoration for silk or satin toilet sets. Great care is needed in applying them not to break the designs, otherwise no skill is required. Sheets of designs with directions for using are easily obtained. A novelty in decoration is to paint the solid parts of leaves and flowers, and to furnish the high lights with embroidery silk. This is said to be very effective. Still another is "Lustra Painting." Metallic paints of great lustre are used, subdued, when necessary, by dull colors. The effect at a little distance is that of rich embroidery in silk. The genuine Lustra colors are packed in boxes of thirty bottles of colors and two of medium. Directions for use may be obtained for those who cannot avail them-

selves of lessons. For large articles, such as piano and table covers, lambrequins, etc., ribbon embroidery is very popular, and when neatly and carefully done it is very handsome. A mantel lambrequin of plush, with sprays of blush and tea roses thrown carelessly on the corners, the leaves worked in shades of olive-green with arrasene a kind of fine chenille, is very rich. Large flowers are mostly used, but small ones are as pretty. For roses the width of the ribbon should be from one inch to one and a quarter; for small flowers, such as violets, daisies, and forget-me-nots, very narrow ribbon is used. Two or three shades of ribbon are needed for roses. After the pattern is traced upon the cloth, commence with the darkest shade of ribbon, cut into short lengths. Cut a slit in the outside edge of a petal—plait one end of the ribbon and draw it through. Cut another slit in the centre of the rose, draw the other end of the ribbon through this. Puff the ribbon with the needle into the form of the petal and fasten securely underneath. Make the stamens of shaded yellow silk with knots. Fasten the edges neatly, and pull it into the natural shape.

We give a few suggestions for some of the simpler kinds of inexpensive fancy work which can be done in any home.

MAKING PAPER FLOWERS. *

The material required for making paper flowers, now so much used for decorations of various kinds, consists of some tinted tissue-paper, a small bunch of stamens, some fine wire for the stems, and one or two small sheets of dark green wax, such as is used for wax flowers.

To make a Violet, cut of dark violet tissue-paper four pieces of the shape seen at *a* in Fig 154; take two stamens, *b*, cut off one-quarter inch from the top, twist around them one end of the fine wire used for the stem,

and pinch over it a tiny bit of wax—only enough to make the first round of paper adhere to it. Then from the other end of the wire slip the petals, *a*, through the centre; the first one close up to the yellow part of the stamens; push the others close against the first, and fin-

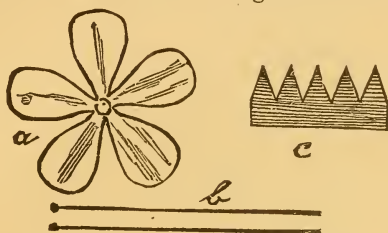


FIG. 154.—PARTS OF A VIOLET.

ish the flower with a small calyx, seen at *c*, made of dark green paper, or, better still, of wax. For the stem cut a strip of green paper about one-eighth of an inch wide, twist around the wire, and, to fasten it, turn up the end of the stem a little.

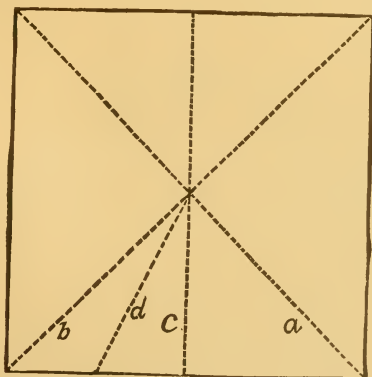


FIG. 155.—FOLDING THE PAPER FOR SNOWBALL.

Snowballs are composed of white and palest green, or of a very pale pink with green, or of these three shades

combined. For a medium-sized white snowball, cut of white tissue-paper fourteen squares of four inches each side ; then fold each piece according to the dotted lines seen in Fig. 155, and in the order they are lettered, commencing at *a*. When folded it appears as an irregular triangle, as seen in Fig. 156 ; cut this even across the top, as indicated by the dotted line *a b*, then round off the top, as shown in dotted line, *c d*. When the papers are opened out, they will appear as seen in Fig. 157. Cut down along the creases to within half an inch of the centre, as shown by the dotted circle. Then take each section between the first finger and the thumb of your right hand, placing the thumb on top of the paper on its left half, one-eighth of an inch below its curve ; put the thumb of

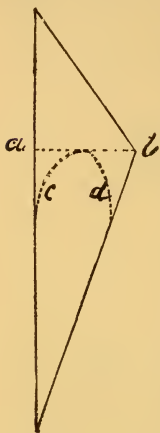


FIG. 156.

your left hand underneath, and the first finger on top of its right edge above your right thumb, thus bringing the thumbs near together, one above, the other underneath ; now firmly twist the paper with your right hand down towards you, thus turning up its under-side and forming it into a little cup over your left thumb.

After the fourteen white papers have been curled, cut twelve squares, of two and three-eighth inches of the light green paper, and proceed with these the same as with the white. When all are finished take a piece of wire three or four inches long for the stem, twist one end of it into a small knot to prevent the paper from passing over it ; then slide from the other end, through the centre, first one white, then one green paper over it, and so on, alternately, until all are used. Press the first leaves together by pulling them lightly through your hand, thus shaping the flower. Lastly, cut a cir-

cle of dark-green paper about an inch and a half in diameter, slip it on the wire, and fasten with a little piece of wax ; cut a narrow strip of the dark-green paper, not



FIG. 157.—SHAPE OF PAPERS.

over one quarter inch wide, twist it tightly around the wire to cover the stem, and the flower is finished, as in Fig. 158.



FIG. 158.—SNOWBALL FINISHED.

In making a flower of the three shades, pink has to be taken first, then white, then green, requiring in all nine white, nine pink, and eight green papers.

Fig. 159 shows the tissue-paper for a rose, and a finished flower. The paper is folded double, then cut into

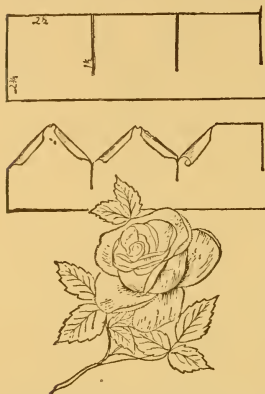


FIG. 159.—PAPER ROSE.

strips two and three-quarter inches wide; cut slits in the strips an inch and a half deep, two and a half inches apart; open the paper and curl the corners with a dull knife. Several strips are thus prepared, each one making a rose. The stems are of wire cut in three-inch lengths, with one end bent over like a small hook. To form the flower take one of the strips in the right hand and wind it carefully around the first finger of the left; slip it

off and tie securely to the hooked end of the wire stem. The leaves are made of green paper or of wax-work.

MAKING SMYRNA RUGS.

A new style of work has just been introduced, like the original it represents, which is very handsome and durable. It is knitted Smyrna rugs. Wool is manufactured and dyed for this purpose, and the rugs, when made, are almost an exact copy of the real article. A box containing a sample of the work for a pattern, with directions, and wool sufficient to knit a small piece like the pattern are sold for one dollar and twenty-five cents. Wool sufficient to knit a piece a yard square would cost six dollars. A much cheaper, and a very effective and durable rug, is made from the ravelings of tapestry car-

peting. They are soft and beautiful, and a perfect imitation of Persian carpeting. The carpet from which the worsted is drawn has a back of evenly woven linen threads. Cut between these threads from selvedge to selvedge, carefully draw out the linen threads, and keep the worsted ends firm, so that they will not split. It is knit in strips—three making a good-sized rug with border, and a strong back of crochet cotton; No. 8 cotton, and No. 12 needles, make a good back. Cast on thirty stitches of cotton and knit three rows—fourth row, slip one stitch, knit one, put one of the worsted threads (which should be cut in lengths long enough for a good thick pile without falling), over the right-hand needle, being careful to have it doubled exactly in the middle, that the two ends may be even; knit the third stitch, put on another thread of worsted; repeat until the last two stitches, which are knit plain. Fifth row; slip one, knit one, take up the worsted and third stitch together, and knit as one. Knit in this way, taking up the worsted and cotton together, to the end of the row. Alternate these rows, until the strip is as long as required, then knit three rows of cotton, and bind off. When the strips are done, they are crocheted together, and a border of contrasting colors, knit in the same way, is added.

CRAZY WORK.

It is a common mistake to make crazy stitches too fine; they are much prettier and more effective when made coarser. The Persian or Oriental embroidery, mingled with crazy work for a change, has a very pleasing effect. It is made by cutting ancient designs out of different colored felts and velvets, and appliqueing them on the larger pieces of silks with a quantity of bright-hued silk. Any design can be procured from papers or magazines, with the aid of tracing paper, and in that way you may

have your pattern free from any expense, and will have pleasure in seeking out odd designs.

SOME FANCY STITCHES.

Fig. 160 shows a design for an embroidered edge in four different styles of stitches. Scallop the edge with

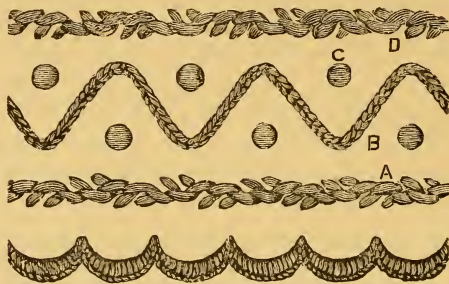


FIG 160.—DESIGN FOR EMBROIDERY.

semi circles, about as large as No. 70 cotton-spool would make; you can mark them with a pencil. Then rule, very lightly, four straight lines just above the scallops at *A*, *B*, *C*, and *D*. Fig. 161 shows how to make the feather-stitch needed for the *A* and *D* lines. Be careful to bring out the point of the needle on the pencilline with every stitch. Mark the vandyked line (which is to be chain-stitched) with the corner of a square card. When this line is finished, mark the required dot in each point. The pattern without the scallop may be worked at the *top* of the hem.



FIG. 161.

With feather-stitch, chain-stitch, and worked dots, make many pretty patterns shown in Figs. 162 and 163. A simple way to get the pattern of a scallop is, to draw a

circle around the spool at each end of the card (see Fig. 164), then draw straight lines from one circle to the other

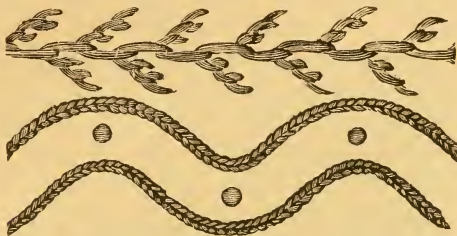


FIG. 162.—PATTERN FOR EMBROIDERY.

at the top and bottom. Now move the spool along, letting it lap a little, and draw a pencil around it. At the

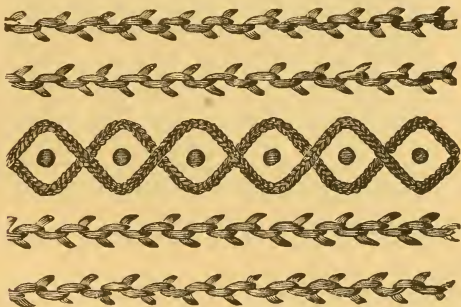


FIG. 163.—ANOTHER PATTERN.

end of the card, draw a straight line (as *A* in Fig. 164) near the edge, and cut up to it between the scallops, as



FIG. 164.—HOW TO MAKE A SCALLOP.

shown by the black portion in Fig. 164. Use Corticelli's embroidering silk, letter F. Linen floss (or white single

zephyr worsted) looks very well, washes better, and is less expensive than silk.

PATTERN FOR CANVAS.

The pattern shown in Fig. 165 is to be worked in cross-stitch on canvas or other similar material with zephyr or Germantown yarn. The narrower stripes are worked in light blue for the ground, with dark brown, light brown and gold color for the pattern. The

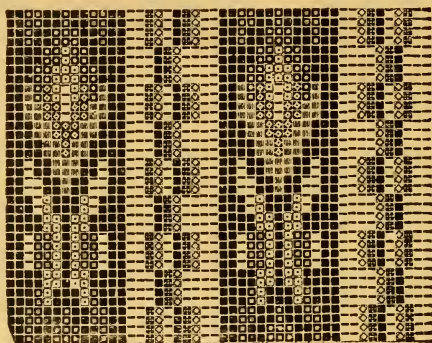


FIG. 165.—DESIGN FOR WORKING ON CANVAS.

broad stripes have on dark-brown ground two shades of olive, two of red, and two of blue. The white star on black ground in the engraving stands for dark red; the narrow straight lines in a square for light red; the white diamond with black dot, for dark olive; the white square with black dot for light olive; the small white square with dot on black ground for dark blue, and the black line in white square for light blue. The pattern is available for slippers, border for portière, etc.

DRAWN WORK FOR DECORATIONS.

Very pretty effects are produced by drawn work with canvas, towelling, or similar material. Fig. 166 shows

a drawn-work border to be made on a coarse, plain linen towel, fringed on both ends. Commence one or two inches from the ends, and pull out forty-two threads



FIG. 166.—BORDER OF TOWEL.

crosswise; then, to fasten the edges, work on each side a row of buttonhole stitches in red, each of which is to be made over three threads in height, and four threads in width. Leave above and below a space of twenty-two threads; then, on each side, facing each other, work another row of buttonhole stitches, as seen in Fig. 166, and ornament the spaces between these with crazy stitches in blue. Then take on the thread and needle the threads between four stitches, and pull them together tightly, as

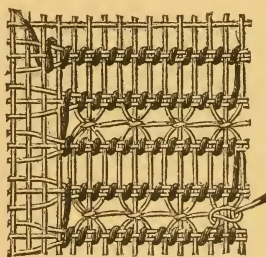


FIG. 167.—DETAILS.

shown in the first row of open-work in Fig. 167. Make the line at one third of the distance below the edges, and at an equal distance work a second row across, tak-

ing care that the knots are placed alternately, as seen in the engraving. To make the wheels for filling out the spaces formed by the drawing together of the threads, fasten the thread in the needle under a buttonhole stitch, and draw it under the opposite knot above, and

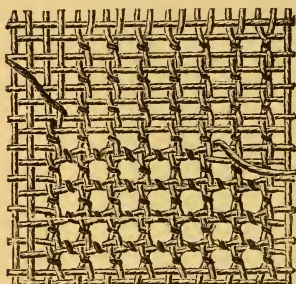


FIG. 168.—CONGRESS CANVAS.

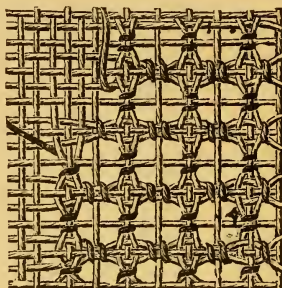


FIG. 169.—SIMILAR CANVAS.

returning form the wheels by running the needle above and under the crossing thread, round and round, until the desired size is obtained; then fasten it underneath.

In Figs. 168 and 169 are seen patterns on Congress canvas in which the threads are simply drawn together. These have to be worked with embroidery silk, and although very pretty in one color only, may be made still



FIG. 170.—CAKE BASKET COVER.

A pretty and inexpensive cake-basket cover, made in a square, with fringed sides, is shown in Fig. 170.

DESIGNS FOR SCROLL SAWING.

A simple method of making designs for scroll work is as follows: procure several sheets of thin plain white

paper of any suitable size, a common pen, ink, pencil, rubber, a square and dividers. Determine what article to design, and its size. Every part must be supported,

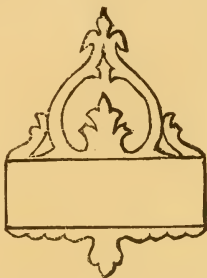
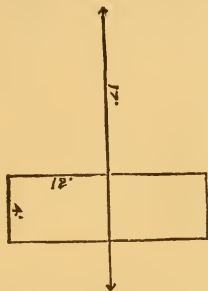


FIG. 171.—THE BEGINNING. FIG. 172.—THE DESIGN.

to prevent splitting off. Make as few openings as possible, consistent with beauty and fitness for the purpose intended.

An example: To design the back of a comb-case twelve inches wide and seventeen inches long, with but three openings in the pattern, place a sufficiently large sheet of paper on a board or table, its narrow side towards you, and draw a line across its middle the longest way. Mark on this line two points seventeen inches apart. Through these points draw two very light parallel pencil lines across the paper. Three inches above the lowest point draw a line across the paper at right angles to the first long line. Four inches above this draw another line parallel to it. Then six inches on each side of the long line draw lines parallel to it. There will be a space twelve inches wide and four inches high, the place of the comb-box; the drawing will ap-

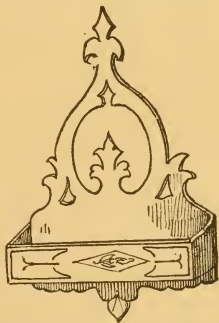


FIG. 173.—COMB-CASE.

pear like Fig. 171. Now study the whole space, twelve by seventeen inches, to invent the design. All above and below the box space (of twelve by four inches) is to be made ornamental. With a pencil lightly sketch the pattern. It may be composed wholly of curves, or of curves and straight lines combined. After making a sketch of a suitable design, re-mark half of it (on one side of the long middle line), retouching here and there to perfect the pattern, erasing all unnecessary lines. The drawing will now appear as in Fig. 172. In the half pattern finish the lines carefully with pen and ink. Fold the paper exactly on the centre line first drawn, so that the inked lines will be on the outside. Place the paper against a pane of glass through which strong light is shining. Press the two folds close together. The ink lines of the drawing will show plainly through. Carefully trace with a pencil all the ink lines, and both sides of the design will be alike in every detail and part. The front of the case will of course be like the back, after sawing through; in this instance the ends of the box will be three and three-quarters inches long by three inches wide. The front is made plain, two and three-quarters by twelve inches, the bottom three and a quarter by twelve inches. The front may be line-carved in any appropriate design, and then the completed comb-case will appear as in Fig. 173. The right and left sides of all scroll designs may be duplicated in like manner.

Designs with large openings like this may be pasted on medium thick cardboard. Tack the cardboard to the wood to be made up. Following the pattern lines, saw through cardboard and wood; preserving the card carefully. This card pattern may be used as long as required, by marking around it and sawing to the lead-pencil lines. Printed patterns may be bought by those who do not care to make their own designs.

LINE CARVING IN WOOD.

An improved tool for line carving can be made from a veining tool or smallest fluting gouge. Heat the end red over a spirit lamp or in the fire carefully, not to overheat or rust it.



FIG. 174.—A TOOL FOR LINE CARVING.

Bend it under and back like Fig. 174, so that it will cut with a draw motion. Do not forget to retemper it. Two sizes of this shape, one-eighth and three-sixteenth inches wide, with a straight one-quarter inch fluting gouge and a three-eighth inch flat sweep gouge, are all the tools necessary for quite elaborate patterns. A boy can learn to carve ornamental lines in a few minutes with this tool, without danger of running away from the pattern.



FIG. 175.—A DESIGN FOR LINE CARVING.

Suppose it is required to line carve a design like Fig. 175 for the front of a wall-pocket. With pencil and ruler mark the centre of the piece to be ornamented, and other guide-lines if necessary. Sketch the pattern with pencil lines on the surface. Fasten the piece to be carved so that it can easily be turned about if desired.

Carve the principal lines of the pattern, after which the details can be cut with the tool best adapted to the design. Full-sized designs on paper can be easily transferred to the wood by pricking through the paper with a needle. Line carving, as a means of decorating surfaces, offers an infinite variety of designs, and is easily learned. Artistic designs suitable for the purpose have long been used by the book-binders and ornamental painters. A little study of any figure will enable the carver to reproduce it off-hand at will. Then with chisel in hand, beautiful decorations can be produced in a few minutes, when the surface of the wood is of a color to strongly contrast with the lines cut through it. When the surface is the same as the under part, as in solid walnut, the lines may be gilded or painted.

EMBROIDERED MONOGRAMS.

There is no more durable and neater way of marking table linen, towels, etc., than by embroidering the ini-

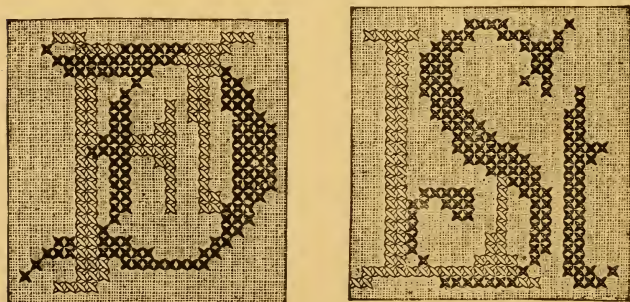


FIG. 176.—EMBROIDERED MONOGRAMS.

tials of one's name in a corner of each piece. The letters shown in Fig. 176 are worked in cross-stitch with crewels or embroidery cotton, either in two shades of

one color, or in two entirely different colors, as may be preferred, over ordinary canvas, which, for this purpose, is basted on the article. The stitches have to be drawn perfectly tight, but care has to be taken that the threads of the canvas are not caught fast, as in drawing them out after the monogram is completed the work would be pulled and the letters become misshaped.

LAVA WORK OR VESUVIUM.

Transforming earthenware and similar plain articles into something beautiful by the process called Lava Work, is simple as well as fascinating. By it, any bottle, jar, or vase may be made into an ornamental object. Care should be taken to have it of graceful outline, for much of the beauty when finished depends on this. The material used for this purpose is a paste or cement, known as Vesuvium. It is soft and sticky when first exposed to the air, allowing the worker to display taste in placing it. The hardening process soon begins, though not as rapidly as with plaster of Paris; and, in a day or two, it becomes hard without being brittle. A palette knife is required for applying the paste, which is put on about one-half inch thick, without any effort at smoothness or regularity; and afterwards the knife is used to pull and push it around into odd and fantastic shapes—the more varied the better—such as caves, rocks, peaks, points, etc. Buttons having colored centres, or



FIG. 177.—ORNAMENTED
BUCKET.



FIG. 178.—JAR DECORATED WITH LAVA WORK.

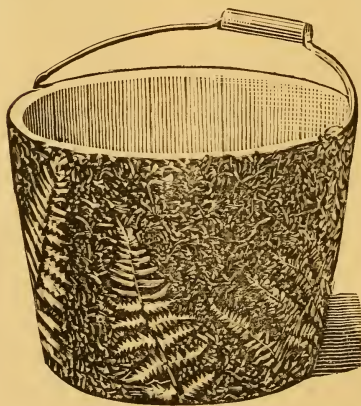


FIG. 179.—ORNAMENTED PAIL.

stones, can be inserted, while the cement is soft, wherever desired, or where they will improve the general appearance. This cement is free from oil or turpentine and has no unpleasant odor, nor does it require mixing, for it is already prepared, which makes it convenient for home use. It also adheres firmly to wood, and a common pine frame can be made into one of real beauty, which would adorn any parlor. At Fig. 177 is seen an ornamented bucket, Fig. 178 represents a jar to which a bow of ribbon is tied, and in Fig. 179 is shown an ornamented water-pail.

DECORATED BASKETS.

The small wicker baskets made to hold newspapers may be made highly decorative by a little trimming. The square basket shown in Fig. 180 has pads made of

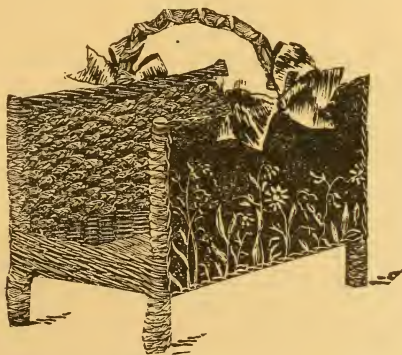


FIG. 180.—ORNAMENTED SQUARE WICKER BASKET.

muslin to fit the sides. These are covered on the outside with dark red plush ornamented with daisies and grasses worked in crewels. A cord sewed on furnishes the edge, and a bow is tied on each side of the handle.

The basket shown in Fig. 181 also has pads fitted on it. These are of muslin covered with peacock-blue plush,

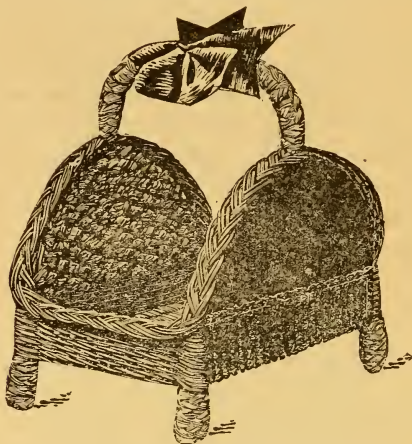


FIG. 181.—FANCY WICKER BASKET.

and finished on the bottom with a heavy fringe. A large bow is tied in the middle of the handle.

CARRIAGE ROBES.

The carriage robe represented in Fig. 182 is something new, and very easily made. The material is called "billiard cloth," which is just about the right weight for spring and summer. It is pinked around the edges, and a strip an inch and a half wide pinked on one edge to correspond with it. The edge is turned up and stitched down on the right side, the darker strip being set under it, as seen in the engraving. The design in the centre and the initials are first stamped on, and embroidered with brown crewel, half in outline, and half solid stitch. A light-gray, or tan-color, are the most fashionable shades for the robes, but blue and green are

seen also, to match the upholstery of the carriage. Three designs for robes are shown in Fig. 183. The



FIG. 182. —CARRIAGE ROBE.

middle one is made of an all-wool rose blanket dyed a dark rich color. It is bound with braid. The orna-

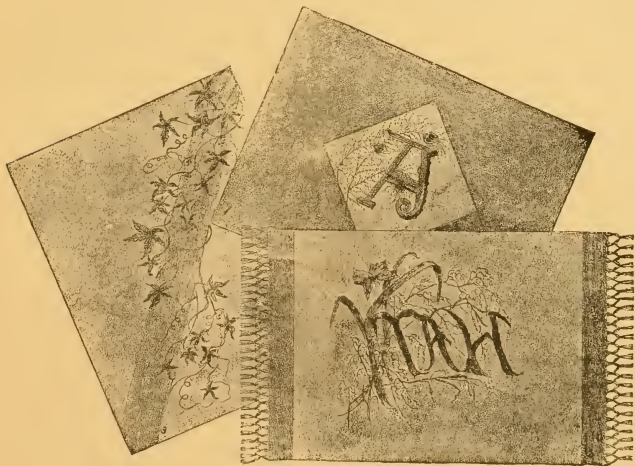
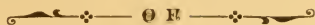


FIG. 183.—THREE DESIGNS FOR CARRIAGE ROBES.

ment in the centre is a diamond-shaped piece of velveteen

blind-stitched upon the blanket. The owner's initial and a few peacock feathers are embroidered on it. The lower is of light brown cloth with worsted fringe of the same color. The initials are worked in a darker shade of brown, and bands of cloth the same shade are stitched across each end. The pattern on the left is also of cloth, but ornamented with a diagonal band of light olive-green, across which an effective trail of a vine is worked in red. It is bound around the edge with braid.

ALPHABETICAL CATALOGUE



O. Judd Co., David W. Judd, Pres't,

PUBLISHERS AND IMPORTERS OF

All Works pertaining to Rural Life.

751 Broadway, New York.

FARM AND GARDEN.

Allen, R. L. and L. F.	New American Farm Book.....	\$ 2.50
American Farmer's Hand Book		2.50
Asparagus Culture.	Flex. Cloth....	.50
Bamford, C. E.	Silk Culture. Paper.....	.30
Barry, P.	The Fruit Garden. New and Revised Edition.....	2.00
Bommer.	Method of Making Manures	.25
Brackett.	Farm Talk. Paper 50c. Cloth	.75
Brill.	Farm-Gardening and Seed-Growing... ..	1.00
—	Cauliflowers.....	.20
Broom-Corn and Brooms.		.50
Curtis on Wheat Culture.	Paper.....	.50
Emerson and Flint.	Manual of Agriculture....	1.50
Farm Appliances.		1.00
Farm Conveniences		1.50
Farming for Boys		1.25
Farming for Profit		3.75
Fitz.	Sweet Potato Culture. New and Enlarged Edition. Cloth.....	.60
Flax Culture.	Paper.....	.30
French.	Farm Drainage.....	1.50
Fuller, A. S.	Practical Forestry	1.50
—	Propagation of Plants	1.50
Gregory.	On Cabbages	.30
—	On Carrots, Mangold Wurtzels, etc.....	.30
—	On Fertilizers.....	.40
—	On Onion Raising....	.30
—	On Squashes	.30
Harris, Joseph.	Gardening for Young and Old... ..	1.25
—	Talks on Manures. New and Revised Edition...	1.75

Henderson, Peter. Gardening for Pleasure New Enlarged edition	2.00
— Gardening for Profit. New and Enlarged Edition.	2.00
— Garden and Farm Topics....	1.50
— Hand Book of Plants....	3.00
— Practical Floriculture. New and Enlarged Edition....	1.50
Henderson & Crozier. How the Farm Pays.....	2.50
Hop Culture. New and Revised Edition. Paper....	.30
Illustrated Dictionary of Gardening. Vols. I., II. and	
III. Each.....	5.00
Johnson, M. W. How to Plant. Paper....	.50
Johnson, Prof. S. W. How Crops Feed	2.00
How Crops Grow	2.00
Jones, B. W. The Peanut Plant. Paper.....	.50
Lawn Planting. Paper	.25
Leland. Farm Homes, In-Doors, and Out-Doors. New Edition.....	1.50
Long, Elias A. Ornamental Gardening for Americans	2.00
Morton. Farmer's Calendar	5.00
Nichols. Chemistry of Farm and Sea.....	1.25
Norton. Elements of Scientific Agriculture.....	.75
Oemler. Truck-Farming at the South.....	1.50
Onions. How to Raise them Profitably.....	.20
Our Farm of Four Acres. Paper	.30
Pabor, Wm. E. Colorado as an Agricultural State.	1.50
Parsons. On the Rose	1.50
Pedder. Land Measurer for Farmers. Cloth.....	.60
Plant Life on the Farm-	1.00
Quinn. Money in the Garden.....	1.50
Riley. Potato Pests. Paper.....	.50
Robinson. Facts for Farmers.....	5.00
Roe. Play and Profit in my Garden	1.50
Roosevelt. Five Acres Too Much.....	1.50
Sheehan, Jas. Your Plants. Paper.....	.40
Silos and Ensilage. New and Enlarged Edition.....	.50
Starr. Farm Echoes.....	1.00
Stewart. Irrigation for the Farm, Garden and Orchard	1.50
Stewart. Sorghum and Its Products.....	1.50
Ten Acres Enough	1.00
The Soil of the Farm	1.00
Thomas. Farm Implements and Machinery.....	1.50
Tim Bunker Papers; or, Yankee Farming	1.50
Tobacco Culture. Paper.....	.25
Treat. Injurious Insects of the Farm and Garden.....	2.00
Ville. School of Chemical Manures.. ..	1.25
— High Farming without Manures.....	.25
— Artificial Manures.....	6.00
Waring. Book of the Farm.....	2.00
— Draining for Profit and Health.	1.50
Waring. Elements of Agriculture.....	1.00
— Farmers' Vacation.....	3.00
— Sanitary Drainage of Houses and Towns.	2.00
Sanitary Condition in City and Country Dwellings.....	.50
Warington. Chemistry of the Farm.....	1.00
White. Gardening for the South	2.00

FRUITS, FLOWERS, ETC.

American Rose Culturist	30
American Weeds and Useful Plants	
Bailey. Field Notes on Apple Culture	.75
Black. The Cultivation of the Peach and the Pear on the Delaware and Chesapeake Peninsula	1.50
Boussingault. Rural Economy	1.60
Chorlton. Grape-Grower's Guide, New and Enlarged Edition.....	.75
Collier, Peter. Sorghum, its Culture and Manufacture.....	3.00
Common Sea Weeds. Boards	.50
Downing. Fruits and Fruit Trees of America. New Edition....	5.00
——— Rural Essays.....	3.00
Elliott. Hand Book for Fruit-Growers. Paper 60c. Cloth....	1.00
Every Woman her own Flower Gardener	1.00
Fern Book for Everybody	.50
Fuller, A. S. Grape Culturist.....	1.50
——— Illustrated Strawberry Culturist	25
——— Small Fruit Culturist. New Edition....	1.50
Fulton. Peach Culture. New and Revised Edition	1.50
Heinrich. Window Flower Garden.	
Hibberd, Shirley. The Amateur's Flower Garden	2.50
——— The Amateur's Greenhouse and Conservatory.	2 50
——— The Amateur's Rose Book.....	2.50
Hoopes. Book of Evergreens.. . . .	3.00
Husmann, Prof. Geo. American Grape growing and Wine Making	1.50
Johnson. Winter Greeneries at Home.....	1.00
Meech, Rev. W. W. Quince Culture... ..	
Moore, Rev. J. W. Orange Culture.....	1.00
My Vineyard at Lakeview	1.25
Origin of Cultivated Plants	1.75
Quinn. Pear Culture for Profit. New and Revised Edition.	1.00
Rivers. Miniature Fruit Garden	1.00
Rixford. Wine Press and Cellar.....	1.50
Robinson. Ferns in their Homes and Ours.....	1.50
Roe. Success with Small Fruits.....	2.50
Saunders. Insects Injurious to Fruits... ..	3 00
Thomas. American Fruit Culturist.....	2.00
Vick. Flower and Vegetable Garden. Cloth.. . . .	1.00
Webb, Jas. Cape Cod Cranberries. Paper.	.40
White. Cranberry Culture	1.25
Williams, B. S. Orchid Grower's Manual... ..	6.50
Wood, Samuel. Modern Window Gardening	1.25



CATTLE, SHEEP, AND SWINE.

Allen, L. F. American Cattle. New and Revised Edition.....	2.50
Armatage, Prof. Geo. Every Man His Own Cattle Doctor. 8vo..	7.50
Armsby. Manual of Cattle Feeding.....	2.50
Cattle. The Varieties, Breeding, and Management.....	.75
Coburn, F. D. Swine Husbandry. New and Revised Edition.....	1.75
Clok. Diseases of Sheep.....	1.25
Dadd, Prof. Geo. H. American Cattle Doctor. 12mo.....	1.50
— American Cattle Doctor. 8vo. Cloth.....	2.50
Fleming. Veterinary Obstetrics.....	6.00
Cuenon. On Milch Cows.....	1.00
Harris, Joseph. On the Pig.....	1.50
Heatley, G. S. Every Man his Own Veterinarian. 12mo.....	2.50
Jennings. On Cattle and their Diseases.....	1.25
— On Sheep, Swine, and Poultry.....	1.25
Jersey, Alderney, and Guernsey Cow	1.50
Keeping One Cow	1.00
Macdonald. Food from the Far West.....	1.50
McClure. Diseases of the American Horse, Cattle, and Sheep.....	1.25
McCombie, Wm. Cattle and Cattle Breeders.....	1.50
Martin, R. B. Hog-Raising and Pork-Making.....	.40
Miles. Stock Breeding.....	1.50
Powers, Stephen. The American Merino for Wool and Mutton. A practical and valuable work.....	1.50
Quincy, Hon. Josiah. On Soiling Cattle.....	1.25
Randall. Fine Wool Sheep Husbandry.....	1.00
— Practical Shepherd.....	2.00
Reasor. On the Hog.....	1.50
Sidney. On the Pig.....	.50
Sheldon, J. P. Dairy Farming. Being the Theory, Practice and Methods of Dairying. With 25 Colored Plates. 4to. Full Gilt.....	8.00
Shepherd, Major W. Prairie Experience in Handling Cattle...	1.00
Stewart, Henry. Shepherd's Manual. New and Enlarged Edition..	1.50
Stewart, E. W. Feeding Animals.....	2.00
The Sheep. Its Varieties and Management. Boards.....	.75
Willard, X. A. Practical Dairy Husbandry. 8vo. Cloth.....	3.00
— Practical Butter Book. A Complete Treatise on Butter-Making. 12mo. Cloth.....	1.00
Youatt. On Sheep.....	1.00

DOGS, ETC.

Burgess. American Kennel and Sporting Field. 8vo.....	3.00
Dog—The Varieties and Management...	.50
Dogs of Great Britain, America, and Other Coun- tries, Compiled from Stonehenge and other Standard Writers. The most Complete Work ever Published on the Dog. 12mo.....	2.00
Floyd, Wm. Hints on Dog Breaking. 12mo.....	.50
Forrester, F. The Dog, by Dinks, Mayhew, and Hutchinson. 8vo..	3.00
Hallock, C. Dog Fanciers' Directory and Medical Guide. 18mo.....	.25

Hammond, S.	Dog Training. 12mo	1.00
Hill, J. W.	Management and Diseases of the Dog. 12mo	2.00
Hooper, J. J.	Dog and Gun. Paper	.30
Hutchinson, C. N.	Dog Breaking. 8vo	3.00
Idstone.	The Dog. Illustrated. 12mo	1.25
Laverack, E.	The Setter. 4to	3.00
Mayhew, E.	Dogs; Their Management. 16mo	.75
Points for Judging Different Varieties of Dogs.		
	Paper	.50
Richardson.	Dogs; Their Origin and Varieties. Paper 30c. Cloth	.60
Shaw, T. Vero.	Illustrated Book of the Dog. 4to	8.00
Stables, Gordon.	Our Friend the Dog. 8vo	3.00
—	Practical Kennel Guide	1.50
—	Ladies' Dogs as Companions	2.00
Stonehenge.	The Dog in Health and Disease. 8vo	3.00
—	Dogs of the British Islands. 8vo	6.00
—	The Greyhound	5.50
Youatt.	On the Dog. 8vo	2.50

HORSES, RIDING, ETC.

Anderson, E. L.	Modern Horsemanship. 8vo	7.00
—	The Gallop. 4to. Paper	1.00
Armatage, Geo.	Every Man His Own Horse Doctor, together with Blaine's Veterinary Art. 8vo. ½ morocco	7.50
Armatage, Geo.	Horse Owner and Stableman's Companion. 12mo	1.50
Baucher, F.	New Method of Horsemanship. 12mo	1.00
Battersby, Col. J. C.	The Bridle Bits. A valuable little work on horsemanship. Fully illustrated. 12mo	1.00
Bruce.	Stud-Book. 4 vols.	35.00
Chawner, R.	Diseases of the Horse and How to Treat Them. 12mo	1.75
Chester.	Complete Trotting and Pacing Record	10.00
Dadd, C. H.	American Reformed Horse Book. 8vo	2.50
—	Modern Horse Doctor. 12mo	1.50
Day, W.	The Race Horse in Training. 8vo	6.25
Du Hays, C.	Percheron Horse. New and Revised Edition. 12mo	1.00
Durant.	Horseback Riding	1.25
Famous Horses of America.	Cloth. 4to.	1.50
Fleming, George, F. R., C. V. S.	The Practical Horse Keeper. 12mo. Cloth	2.00
Gleason, O. R.	How to Handle and Educate Vicious Horses	.50
Going, J. A.	Veterinary Dictionary. 12mo	2.00
Heatley, Geo. S.	Every Man His Own Veterinarian	2.50
Helm, H. T.	American Roadsters and Trotting Horses. 8vo	5.00
Herbert, H. W.	Hints to Horse Keepers. 12mo	1.75
Horse, The;	Its Varieties and Management. Boards.	.75
Howden, P.	How to Buy and Sell the Horse. 12mo	1.00
Jennings, R.	Horse Training Made Easy. 16mo	1.25
—	The Horse and His Diseases. 12mo	1.25

Lehndorff, G.	Horse Breeding Recollections. Handsomely Illustrated. 8vo. Cloth.....	1.25
Liautard.	Chart of Age of Domestic Animals.....	.50
	Animal Castration. 12mo.....	2.00
Manning.	The Illustrated Stock Doctor..	5.00
Mayhew, E.	Illustrated Horse Management. 8vo.....	3.00
	" Horse Doctor. 8vo.....	3.00
McClure, R.	Diseases of American Horses. 12mo.....	1.25
	American Gentleman's Stable Guide. 12mo.....	1.00
Miles W.	On the Horse's Foot. 12mo.....	
Rarey.	Horse Tamer and Farrier. 16mo.....	.50
Riding and Driving.		.20
Riley, H.	On the Mule. 12mo.....	1.50
Russell.	Scientific Horse-Shoeing.....	3.00
Saddle Horse, The.	Complete Guide to Riding and Training....	1.00
Saunders.	Horse Breeding. 12mo.....	2.00
Stewart, R.	American Farmer's Horse Book. 8vo.....	3.00
Stonehenge.	Every Horse Owner's Cyclopadia. 8vo.....	3.75
	On the Horse in the Stable and the Field. English Edition. 8vo.....	3.50
	On the Horse in the Stable and the Field. American Edition. 12mo.....	2.00
Tellor.	Diseases of Live Stock. Cloth, 2.50; Sheep.....	3.00
Wallace.	American Stud Book. Per Volume.....	10.00
Williams.	Veterinary Medicine.....	5.00
	Veterinary Surgery.....	7.50
Woodruff.	The Trotting Horse in America. 12mo..	2.50
Woods, Rev. J. C.	Horse and Man.....	2.50
Youatt & Skinner.	The Horse. 8vo.....	1.75
Youatt & Spooner.	" " 12mo.....	1.50

POULTRY AND BEES.

Cook, Prof. A. J.	Bee-Keeper's Guide or Manual of the Apiary....	1.25
Cooper, Dr. J. W.	Game Fowls.....	5.00
Corbett.	Poultry Yard and Market. Paper.....	.50
Felch, I. K.	Poultry Culture.	1.50
Johnson, G. M. S.	Practical Poultry Keeper. Paper.....	.50
King.	Bee-Keeper's Text Book.....	1.00
Langstroth.	On the Honey and Hive Bee.....	2.50
Poultry.	Breeding, Rearing, Feeding etc. Boards ..	.50
Profits in Poultry and their Profitable Management.	Most complete Work extant.....	1.00
Quinby.	Mysteries of Bee-Keeping Explained (Edited by L. C. Root). ..	1.50
Renwick.	Thermostatic Incubator. Paper 36c. Cloth.....	.56
Root, A. I.	A, B, C, of Bee-Culture.....	1.25
Standard Excellence in Poultry.		1.00
Stoddard.	An Egg-Farm. Revised and Enlarged.....	.50
Wright.	Illustrated Book of Poultry.....	5.00
	Practical Poultry-Keeper.....	2.00
	Practical Pigeon Keeper.....	1.50

Our Sportsman's Books

ANGLING, FISHING, ETC.

Burgess, J. T. Practical Guide to Bottom Fishing, Trolling, Spinning, Fly, and Sea Fishing. 8vo.....	.50
Fish Hatching and Fish Catching. By Roosevelt and Green. 12mo.....	1.50
Forester, F. Fish and Fishing. New Edition. 8vo.....	2.50
Fishing with Hook and Line. Paper.....	.25
Fysohe and Fysshyng, from the Boke of St. Albans.....	1.00
Hamilton, M. D. Fly Fishing. 12mo.....	1.75
Harris. The Scientific Angler—Foster.....	1.50
Henshall, J. A. A Book of the Black Bass. 8vo.....	3.00
Keene, J. H. Fly-Fishing and Fly-Making. 12mo. Just Published..	1.50
Practical Fisherman. 12mo.....	4.00
King, J. L. Troutng on the Brulé River. 12mo.....	1.50
Norris, T. American Fish Culture. 12mo.....	1.75
American Angler's Book. 8vo.....	5.50
Orvis, Charles F. Fishing with the Fly. Crown 8vo....	2.50
Pennell, H. C. Bottom; or, Float Fishing. Boards.....	.50
Fly-Fishing and Worm-Fishing. Boards.....	.50
Trolling for Pike, Salmon, and Trout. Boards....	.50
Prime. I go a Fishing.....	2.50
Random Casts from an Angler's Note Book....	.50
Roosevelt, R. B. Game Fish of the Northern States and British Provinces. 12mo.	2.00
Superior Fishing; or, the Striped Bass, Trout, Black Bass, and Blue Fish of the Northern States. 12mo.	2.00
Roosevelt & Green. Fish Hatching and Fish Catching.....	1.50
Slack, J. H. Practical Trout Culture. 12mo.....	1.00
Scott, C. C. Fishing in American Waters. 8vo	2.50
Walton & Cotton. Complete Angler. 8vo.....	5.00
" " Bohn.....	2.00
" " Chandos.....	1.50
" " 12mo	.80

BOATING, CANOEING SAILING, ETC.

Canoeing in Kanuckia. 12mo.....	.75
Fellows, H. P. Boating Trips on New England Rivers. 12mo.....	1.25
Frazar, D. Practical Boat Sailing. 16mo.....	1.00
Henshall, J. A. Camping and Cruising in Florida. 12mo....	1.50
Kemp, Dixon. Manual of Yacht and Boat Sailing (the Standard Authority). Royal 8vo. Illustrated.....	10.00

Kemp, Dixon. Yacht Designing. Folio....	25.00
Kunhardt, D. T. Small Yachts. 4to, 14½ x 12½.	7.00
Prescott, C. E. The Sailing Boat. 16mo.....	.25
Steele, T. S. Canoe and Camera. 12mo.....	1.50
Swimming. Routledge.	.20

FIELD SPORTS AND NATURAL HISTORY.

American Bird Fancier. Enlarged edition.....	.50
Adams, H. G. Favorite Song Birds.....	1.50
Archer, Modern. Paper.....	.15
Bailey. Our Own Birds.....	1.50
Bird-Keeping. Fully Illustrated.....	1.50
Brown. Taxidermy	1.00
Canary Birds. New and Revised Edition. Paper, 50c. Cloth....	.75
Coues. Key to North American Birds New Edition.....	7.50
Cocker. Manual.....	1.50
Edwards. Rabbits	1.25
Goode and Atwater. Menhaden.....	2.00
Holden. Book of Birds	.25
Lawn Tennis Hand Book	.75
Lucas. Pleasures of a Pigeon Fancier	1.50
Packard. Guide to Study of Insects.....	5.00
——— Half Hour Insects.....	2.50
——— Common Insects.....	1.50
Practical Rabbit Keeper	1.50
Swimming, Skating and Rinking	.25
Van Doren. Fishes of the East Atlantic Coast.....	1.50
Warne. Angling. Boards.....	.50
Wilson. American Ornithology. 3 vols ..	18.00
Wilson and Bonaparte. American Ornithology. 1 vol.....	7.50

HUNTING, SHOOTING, FISHING, ETC.

Adirondacks Guide. Wallace.....	2.00
Amateur Trapper. Boards..	.75
Batty, J. H. How to Hunt and Trap. 12mo.....	1.50
——— Practical Taxidermy. 12mo.....	1.50
Barber. Crack Shot—the Rifleman's Guide. 12mo.....	1.25
Bogardus, Capt. Field, Cover, and Trap Shooting. 12mo.....	2.00
Bumstead. On the Wing.....	1.50
Dead Shot. A Treatise on the Gun.....	1.25
Farrow. How to Become a Crack Shot. 12mo.....	1.00
Forester, F. Life and Writings—D. W. Judd. 2 volumes. 8vo....	3.00
——— Field Sports. 2 volumes. 8vo.....	4.00
——— Complete Manual for Young Sportsmen. 8vo.....	2.00
——— American Game in its Season. 8vo.....	1.50
Gildersleeve, H. A. Rifles and Marksmanship. 12mo.....	1.50

Gloan. The Breech-loader.....	1.25
Could, J. M. How to Camp Out. 16mo.....	.75
Greener, W. W. Choke Bore Guns. 8vo.....	3.00
The Gun and its Development.....	2.50
Gun, Rod, and Saddle. "Ubique".....	1.00
Hallock. Sportsman's Gazeteer and General Guide—A Treatise on all Game and Fish of North America. Instruction in Shooting, Fishing, Taxidermy, and Woodcraft, with Directory of Principal Game Resorts and Maps. New and Revised Edition. 12mo.....	3.00
Henderson, H. Practical Hints on Camping. 12mo.....	1.25
Lewis, E. J. The American Sportsman. 8vo.....	2.55
Murray. Adventures in the Wilderness. 12mo.....	1.25
Murphy, J. M. American Game Bird Shooting. 12mo.....	2.00
Pistol, The —How to Use. 12mo.....	.50
Prescott, C. E. Practical Hints on Rifle Practice with Military Arms.....	.50
Roosevelt, R. B. Florida, and the Game Water Birds of the Atlantic Coast and Lakes of the United States. 12mo.....	2.00
Samuels. Birds of New England and Adjacent States.....	4.00
Shooting on the Wing. 16mo.....	.75
Smith, George Putnam. The Law of Field Sports.....	1.00
Stonehenge. Rural Sports—The Standard Encyclopædia of Field Sports. $\frac{1}{2}$ morocco. 8vo.....	5.00
Thrasher, H. Hunter and Trapper. 12mo.....	.75
Wingate, C. W. Manual for Rifle Practice. 16mo.....	1.50
Woodcraft. "Nessmuck." 12mo.....	1.00

ARCHITECTURE, ETC.

Allen, L. F. Rural Architecture.....	1.50
American Cottages	5.00
Ames. Alphabets.....	1.50
Atwood. Country and Suburban Houses.....	1.50
Barn Plans and Out-Buildings	1.50
Bell. Carpentry Made Easy.....	5.00
Bicknell. Cottage and Villa Architecture.....	4.00
Detail Cottage and Constructive Architecture.....	6.00
Modern Architectural Designs and Details.....	10.05
Public Buildings New.....	2.50
Street, Store, and Bank Fronts. New.....	2.50
School-House and Church Architecture.....	2.50
Stables, Out-buildings, Fences, etc.....	2.50
Brown. Building, Table and Estimate Book.....	1.50
Burn. Drawing Books, Architectural. Illustrated and Ornamental. 3 Vols. Each.....	1.00
Cameron. Plasterer's Manual.....	.75
Camp. How Can I Learn Architecture.....	.50
Copley. Plain and Ornamental Alphabets.....	3.00
Cottages. Hints on Economical Building.....	1.00

Cummings.	Architectural Details.....	6.00
Elliott.	Hand Book of Practical Landscape Gardening.....	1.50
Eveleth.	School-House Architecture.....	4.00
Fences, Gates and Bridges.		1.00
Fuller.	Artistic Homes... ..	4.50
Gilmore, Q. A.	Roads and Street Pavements.....	2.50
Gould.	American Stair-Builder's Guide.	2.50
—	Carpenter's and Builder's Assistant.....	2.50
Hodgson.	Steel Square	1.00
Holly.	Art of Saw Filing	.75
Harney.	Barns, Out-Buildings, and Fences... ..	4.00
Hulme.	Mathematical Drawing Instruments.....	1.50
Hussey.	Home Building.. ..	2.50
—	National Cottage Architecture.....	4.00
Homes for Home Builders.	Just Published. Fully Illustrated.	1.50
Interiors and Interior Details.		7.50
Lahey.	Village and Country Houses	5.00
Modern House Painting		5.00
Monckton.	National Carpenter and Joiner.....	5.00
—	National Stair-Builder.....	5.00
Painter, Gilder, and Varnisher's Companion		1.50
Palliser.	American Cottage Homes.....	3.00
—	Model Homes.....	1.00
—	Useful Details.....	2.00
Plummer.	Carpenters' and Builders' Guide.....	.75
Powell.	Foundations and Foundation Walls... ..	2.00
Reed.	Cottage Houses.....	1.25
—	House Plans for Everybody.	1.50
—	Dwellings.....	3.00
Riddell.	Carpenter and Joiner Modernized.....	7.50
—	New Elements of Hand Railing.....	7.00
—	Lessons on Hand Railing for Learners.....	5.00
Rural Church Architecture		4.00
Scott.	Beautiful Homes.....	2.50
Tuthill.	Practical Lessons in Architectural Drawing.....	3.00
Weidenmann.	Beautifying Country Homes. A superb quarto Vol.	10.00
Woodward.	Cottages and Farm Houses.....	1.00
—	Country Homes... ..	1.00
—	National Architect. Volumes 1 and 2. Each.....	7.50
—	Suburban and Country Houses.....	1.00

Send your address immediately on a postal card for our 32mo. finely illustrated Catalogue of some 300 Rural Books, and it will be sent you, FREE, by the Publishers.

O. JUDD CO., **DAVID W. JUDD, Pres't.**

751 BROADWAY, NEW YORK.







LIBRARY OF CONGRESS



0 014 063 620 4 ●